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THE UNIVERSITY OF ALBERTA

CONCERTO FOR GUITAR AND CHAMBER ORCHESTRA

by

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A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
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DEPARTMENT OF MUSIC

EDMONTON, ALBERTA
SPRING, 1977

ABSTRACT

The *Concerto for Guitar and Chamber Orchestra* is a three movement work with a total duration of 17-20 minutes. The first movement is marked *with vigour* (𝅗𝅥 =c.200) and it is in sonata allegro form containing a cadenza for guitar.

The second movement, marked *pastoral, very slow and very peaceful*, is in ternary form. This music characterizes a country setting and what often occurs to such scenery through the efforts of a construction crew. An appropriate title for the slow movement could be "Pictures at an excavation."

The third and final movement marked *Allegro Moderato* (♩ =c.130) is a classical Rondo. The principal theme of this movement is influenced by variation technique for the soloist.

Although the forms are of a classical nature the use of harmony is not. The important tonal centers are those associated with the open strings of the guitar.

Important objectives have been to establish a good balance between the guitar and orchestra and to write characteristically for this instrument in a contemporary style.

A structural analysis is included.

770266

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA
EDMONTON, ALBERTA

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ANALYSIS

STRUCTURAL ANALYSIS OF THE *CONCERTO FOR GUITAR AND CHAMBER ORCHESTRA*

Instrumentation

1 flute
1 oboe
1 clarinet in Bb (doubling bass clarinet)
1 bassoon
1 horn in F
1 trumpet in Bb
1 trombone
percussion -- 2 players
timpani (3 or 4 drums)
snare drum, marimba, wood block, chimes,
triangle, maracas.
1 guitar
violins
violas
cellos
basses

Summary of movements:

I *with vigour* (♪= c.200) in Sonata Allegro form.
II *pastoral, very slow and very peaceful* is in ternary form.
III *Allegro Moderato* (♪ =c.130) is in Rondo form.

First Movement "With Vigour"

The first movement is in sonata allegro form. The outline is as follows:

Introduction	timpani opening	bars 1-3
	percussive effects from guitar	4-13
	chromatic harmonies	15-18
Exposition	introduction to theme I	21-27
	theme I	28-33
	restatement	34-39
	transitional material based on Introduction	40
	varied restatement of theme I	41-49
	transitional material	50-77
	theme II	78-97
	transitional material	98-101
	restatement of theme II	102-126
Development	both themes including transitional material are employed during this section	127-237

Recapitulation	themes I and II employed simultaneously	bars 238-245
	transitional material	246-264
Coda	conclusion based on chromatic harmonies from transitional material and most significant tonal centers	265-end

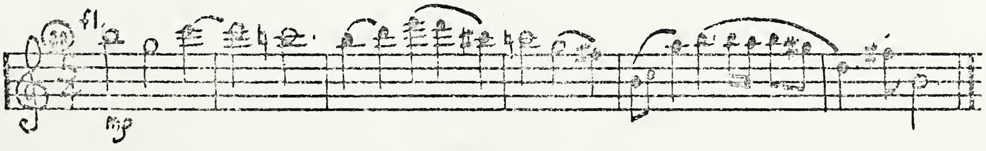
Introduction bars 1-20

The introduction is primarily concerned with chromatic harmonics and percussive effects. Portions of this material are later used to connect important thematic ideas and referred to as transitional material or bridge material.

Exposition 21-126

The exposition begins with a brief introduction by the guitar (21-27) to the statement of theme I by the flute.

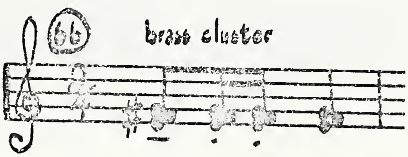
Example 1.



The soloist then restates theme I in fourths (34-39). The change of the meter includes chromaticism from the opening introduction (40) and once again the guitar accompanies a statement of the theme. This time the theme is varied by the woodwinds (41-49).

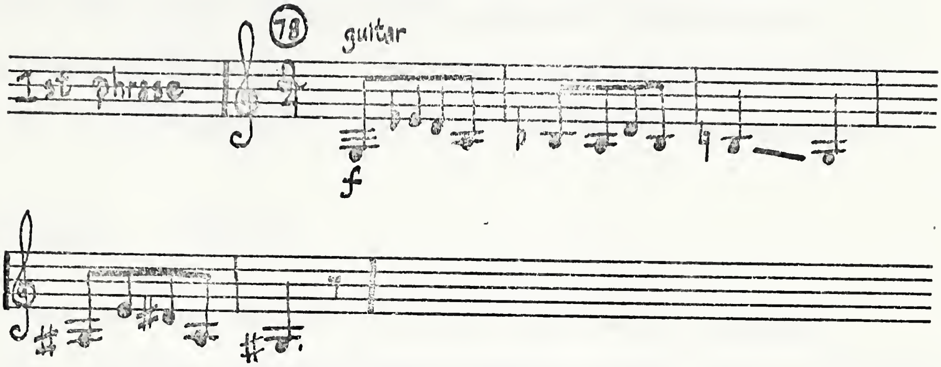
The following measures (50-77) function as transitional material based on development of the introduction. The soloist is featured between measures 54-59 with important harmonic materials. The brass in bars 66 and 71 increase the intensity by playing clusters which recur in later bridge passages.

Example 2.

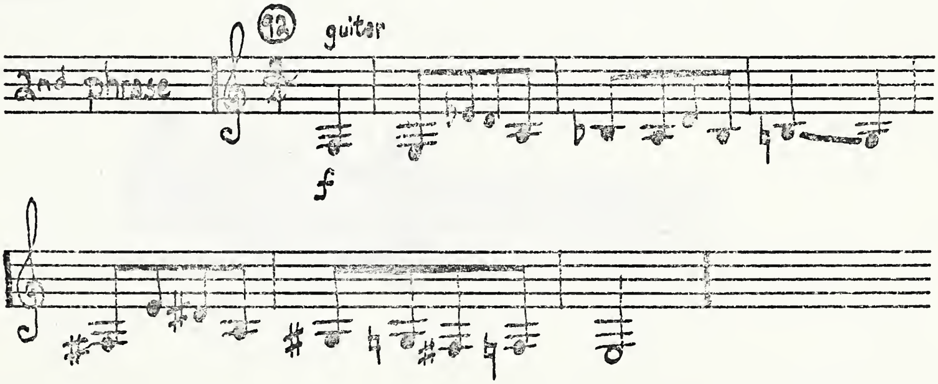


The bridge leads to a statement of theme II from the guitar. This theme involves two similar phrases connected by an interlude (78-97).

Example 3(a)


78
guitar
1st phrase
f

Example 3(b)


92
guitar
2nd phrase
f

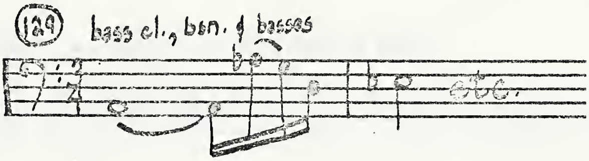
A chord built on E (97-101) by the orchestra introduces a restatement of theme II by the soloist (102-116). The restatement actually begins in measure 106 and the four previous bars reinforce the harmonic tension. This variation of theme II is primarily concerned with harmonic development

(108-114). Measure 117 is a brief bridge to an altered statement of theme II from the oboe followed by an extension of the second phrase by the soloist resulting in a brief cadenza (122-126). The resolution of this solo segment is to harmony built on A and concludes the exposition.

Development 127-237

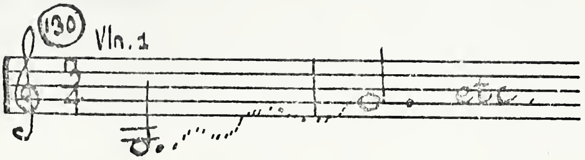
This section begins in a new tempo marked Andante ♩ =c.80. Initial thematic development begins with a rescored statement of theme II. The bass clarinet replaces the Bb clarinet to enhance the low register instruments.

Example 4



The accompaniment between measures 130-133 and 135-137 from the strings will result in a combination of specific harmonies where pitches and undefined noise occur.

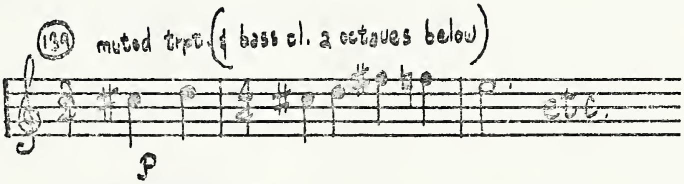
Example 5



130
Vln. 1
etc.

The accelerando to tempo I (139-142) includes a brief motivic alteration from theme I played by the muted trumpet and bass clarinet.

Example 6

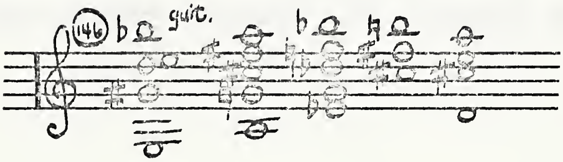


139
muted trpt. (& bass cl. 2 octaves below)
p
etc.

Transitional material from the exposition is now developed between measures 143-161. The previously mentioned brass clusters occur in bars 143, 145, 146, 147, 149 and 152. Once again the guitar contains the important harmonic

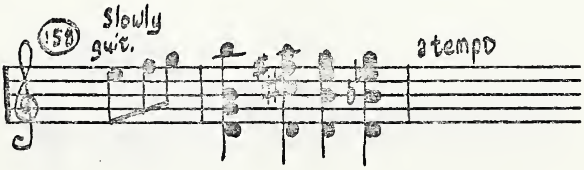
materials, this time advancing towards a tonality built on D. The following example illustrates the soloist's harmony as vertical structures.

Example 7



In measure 159 the guitar rhythm becomes slower in contrast to the activity of the preceding bridge material.

Example 8


158
Slowly
guit.
a tempo

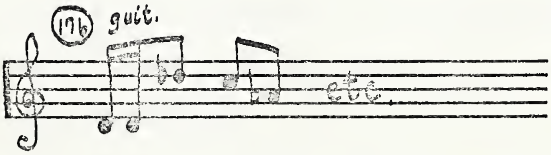
The soloist then states a variation of theme I accompanied by strings playing a similar effect heard at the beginning of the development section. Muted brass help to state the harmony (162-170). The varied statements of themes I and II leads to a climax (172) which in turn leads to a guitar cadenza. The guitar harmonics (172-175) represents the same motive played by the timpani in bar 1.

Cadenza:

Although the cadenza is included as part of the development section it deserves separate consideration. The cadenza is in three distinct sections incorporating development of themes and previous material played by the soloist.

Section 1 (176-187) involves strong motivic development of theme II.

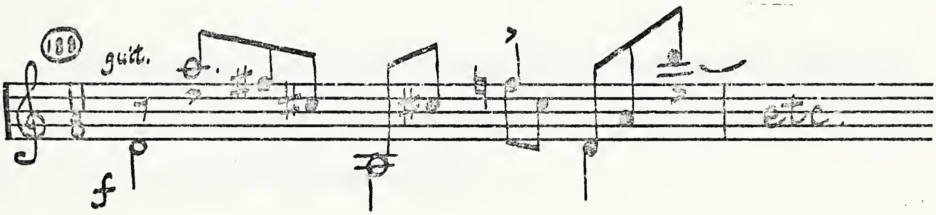
Example 9



This section also uses harmonic qualities from theme I by employing real notes and harmonics simultaneously (180-184). This technique is very quiet and harplike and the colour most effective when played solo. As the preceding bridge material established a tonality built around D, so this section of the cadenza ends. The chord is a D triad in 2nd inversion playable using open harmonics (187).

Section 2 (188-204) involves a harmonic representation of theme I. The melody notes are on top of the broken chords.

Example 10



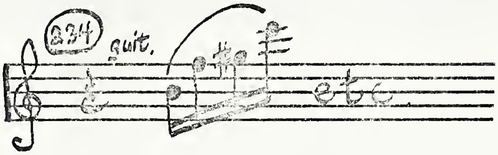
The tempo of the $\frac{11}{8}$ is entirely up to the performer but once a decision is made must be adhered to for the sake of the marks of expression.

Section 3 returns to motivic development from theme II but this time substituting various scales for the harmony (205-227).

Development of previous bridge material (227-237) is

once again characterized by clusters in the brass. Similarly the guitar contributes to the rhythmic flow through previously used harmonic structures.

Example 11



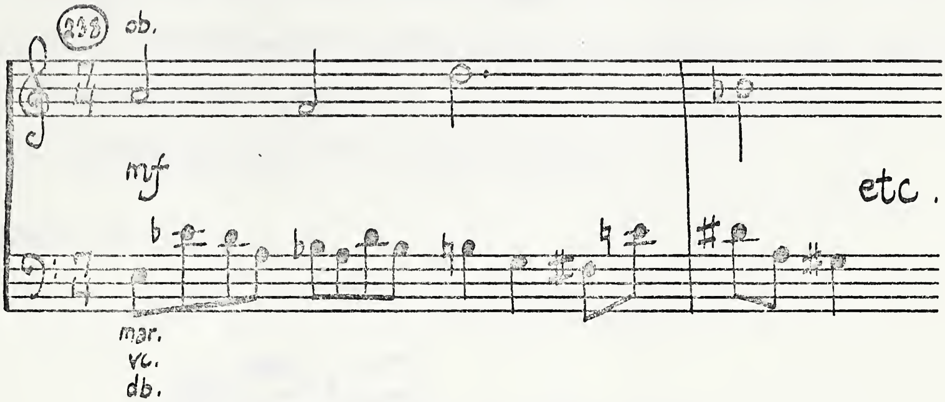
The soloist then concludes the development section by slowing down the falling line in the orchestra to introduce the recapitulation (237).

Recapitulation 238-264

Both themes I and II are restated simultaneously between measures 238 and 245.

Example 12

(on next page)



The line played by the flute and violins forms a third contrapuntal part (238-241).

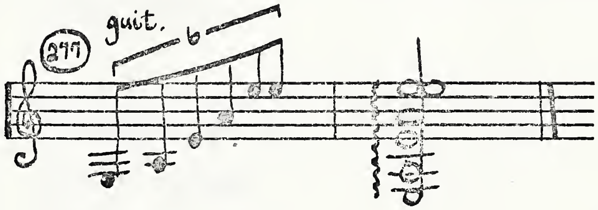
The decreasing number of quarter note values in the time signature and an accelerando (246-248) in combination with the guitar chords (249) prepare the recapitulation of transitional material from the exposition. The brass announce the bridge material with a cluster (252). The harmonic tension builds around E and the orchestra ascends dramatically to rest on an E dominant chord which remains until the beginning of the coda.

Coda 265-end.

The coda begins with another ascending line this time establishing A, the original tonality of the movement (267).

The soloist has forceful chords against the orchestra until restating the chromatic harmony from the introduction. (268-276) The suspended chord built on E (275 and 276) resolves to a chord containing just the notes E and A.

Example 13



The principal tonalities of the movement were E and A, although D played an important part around the cadenza. The final chord implies both E and A.

SECOND MOVEMENT

Pastoral, very slow and very peaceful

The second movement is in ternary form (ABA). The pastoral nature of the movement results in a programmatic setting. There are three distinct pictures represented, corresponding to the three sections of the structure. The outline is as follows:

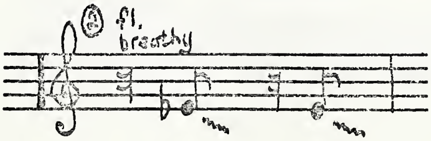
A 1-87	secondary theme	bars	1-14
	nature sounds		2-46
	principal theme		22-34
	variation of secondary theme		39-44
	varied restatement of principal theme		45-73
	bridge to B		75-87
B 88-118	tension in harmony		88-90
	rhythmic figure in strings		90-101
	statement of principal theme		97-101
	semi-climax		104-105
	actual climax		108-111
	rhythmic figures continue		111-115
	bridge back to A		116-118

A 119-160	return of secondary theme	bars	119-124
	funeral march		119-160
	principal theme		128-144
	restatement of final phrase		146-152
	final motive		153-160

Section A bars 1-87

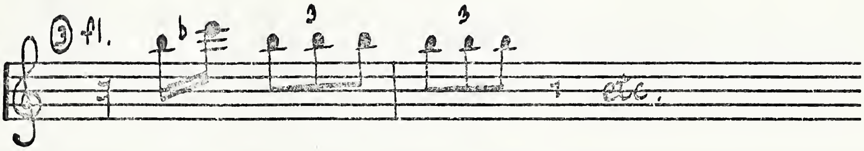
The scene of this opening section is a peaceful place in the country inhabited only by Nature. The time is dawn and the area begins to stir with activity as the inhabitants awaken. The opening theme from the guitar (1-14) is of secondary importance and sets the mood of the morning. The first signs of life begin with a low breathy sound from the flute.

Example 14.



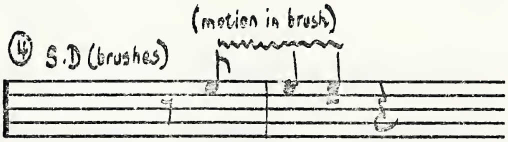
This instrument also represents the first bird to make a sound.

Example 15



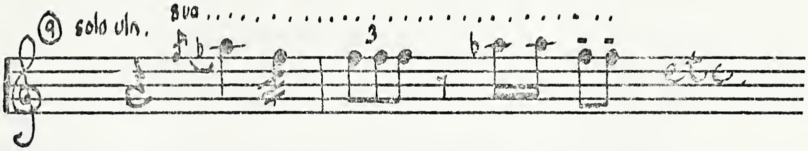
The bird call seems to arouse something in the bushes, represented here by the snare drum being scraped by a single brush.

Example 16


④ S.D (brushes)
(motion in brush)

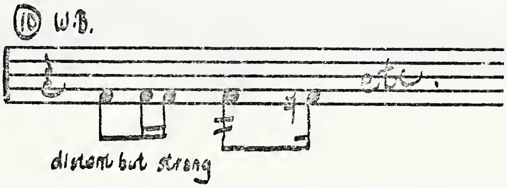
In measure 9 a second bird (solo violin) answers the first with a similar call but contrasting rhythm.

Example 17



A bar later (10) the wood block taps away as a woodpecker might on a distant tree.

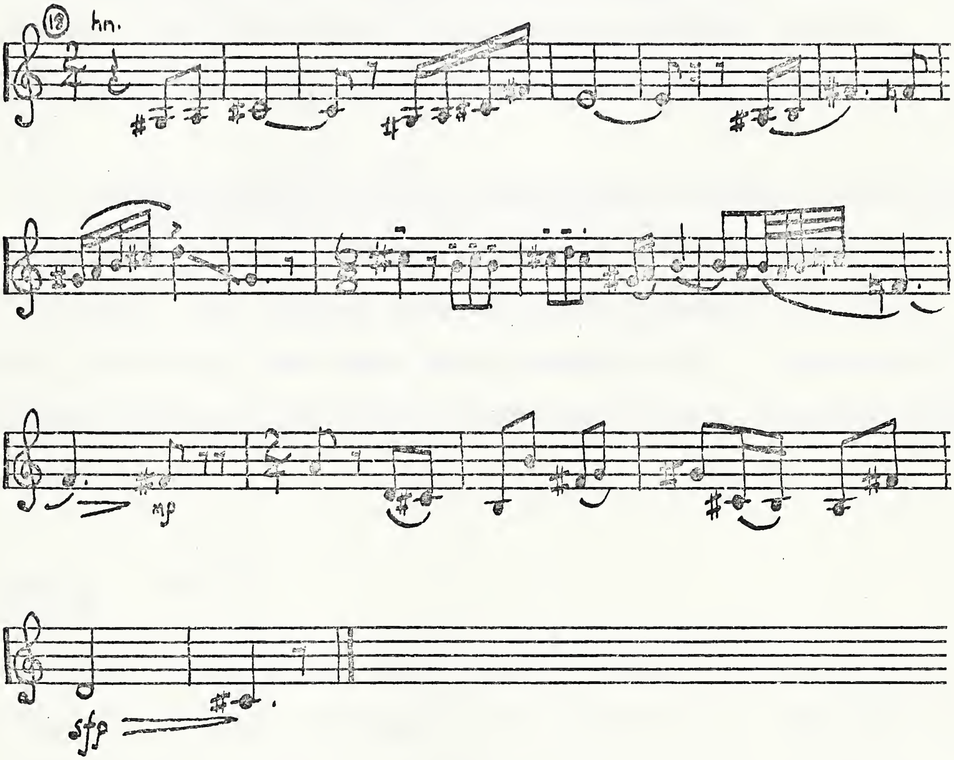
Example 18



In measure 14 the muted trombone represents a larger animal who causes a frightened flurry of activity from the other creatures. The oboe contributes to the mood with a brief pastoral motive (17) and the clarinet adds another voice to the activity.

The scene is now awake and the principal theme begins with the anacrusis to measure 19 in the horn.

Example 19



The solo maracas (36) cause another flurry of activity preceding a variation of the theme by clarinet and strings (39-44). This variation functions as a bridge to the forthcoming statement from the soloist.

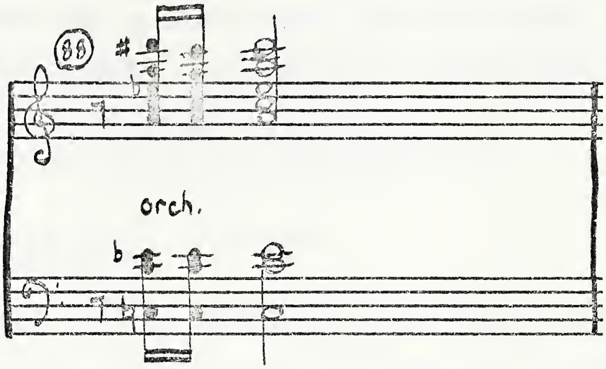
The guitar plays the theme using arpeggiated harmonies and tremolo (45-73), while the orchestra supplies melodic support throughout the second statement from the soloist (57-73).

The material which follows represents a bridge to Section B. Between measures 75-82 the principal theme is presented in the winds. The strings play harmonic glissandi to their highest pitches as the tempo accelerates(75-82). Immediately preceding Section B the chimes ring eight times, representing 8 o'clock.

Section B 88-118

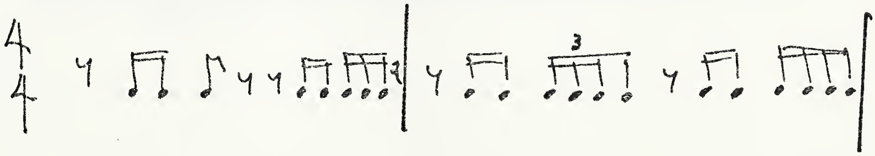
Section B represents what usually occurs to the innocent countryside under the influence of construction. One morning at approximately 8:00 a work crew of men and the occasional woman will arrive on the scene and begin to demolish it for the good of society, their arrival announced by a very tense chord from the orchestra.

Example 20



The strings begin a rhythmic figure which becomes an ostinato beginning in measure 93.

Example 21



The trumpet has the principal theme in the high register (97-101) over the ostinato.

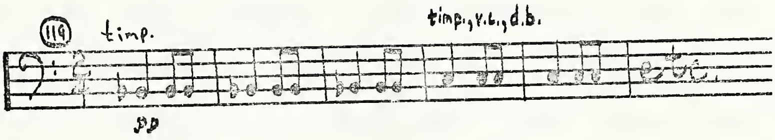
This ostinato leads to a semi-climax (105). The chimes then ring 12:00 a.m. before the principal climax of the

movement and the motion stops as though it were lunch time (108-110). At 1:00 p.m. (110) the principal climax is restated and leads to diminishing activity and tempo. The ostinato rhythm returns for a short time (111-115) while the clock tolls 5:00 p.m. (114). Everything is quite calm (116-118) immediately preceding the return of A.

Return of Section A 119-160

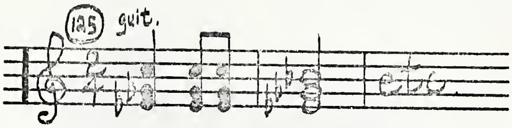
The return of the principal theme is in the style of a funeral march accompanied by an ostinato rhythm from timpani, cellos and basses.

Example 22



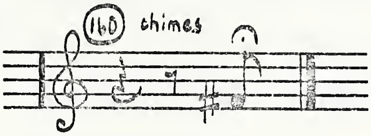
First the soloist restates a portion of the material from the opening of the movement (119-124). This secondary thematic material is replaced by sombre chords repeated in the march rhythm.

Example 23



Once again the horn presents the principal theme (128-144), this time playing in the high register and supported by oboe and bass clarinet. This is an attempt to emphasize the loneliness and despair of the situation. The soloist then confirms the final phrase of the principal theme over the continuing rhythmic pattern (147-141). The bass clarinet, bassoon and violas hold a pedal Eb while the guitar restates the last five notes of the theme with harmonics (152-156). The final chord involves the open E plucked simultaneously with open harmonics. The mood continues into the final measure as the last sound to be heard is a single note from the chimes (F#) held until the sound dies away.

Example 24



THIRD MOVEMENT

"Allegro Moderato" ♩ =c.130

The third movement is in classical rondo form. Although a pyramid is adhered to, the movement may also be considered as theme and variations for guitar. The theme of the opening A Section is presented by the soloist and varied each time it returns whereas the other sections of the pyramid (B and C) rely primarily upon the orchestra for the presentation of material. The structural outline is as follows:

Introduction	used later in the form of transitional material	bars	1-5

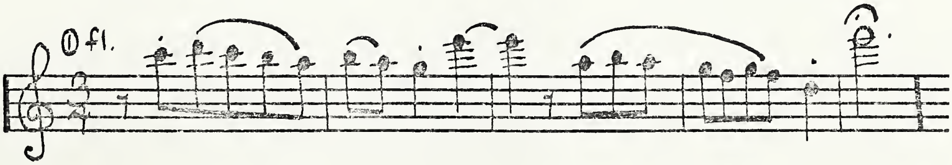
A 6-29	soloist plays principal theme	6-14
	transition from introduction	14-16
	orchestral restatement with soloist	17-27
	transition from introduction	28-29
B 30-51	exposition of 4 part fugue by orchestra	30-45
	first episode	46-47
	variation of transitional material	48-51
A^1 52-66	soloist plays first variation of principal theme	52-66
C 67-100	orchestral colour introduces cadenza	67-72
	solo cadenza (climax)	73-89
	orchestral colour includes transitional material	90-100
A^2	soloist plays second variation of principal theme	101-111

B^1 112-133	rhythmic canon serves as second episode of fugue	112-117
	final section of fugue	118-127
	transitional material	128-133
A^3 134-167	soloist plays third variation on a portion of the principal theme	134-137
	brief bridge	138-141
	antiphonal presentation of principal theme	142-167
Coda	variation of transitional material	168-176

Introduction bars 1-5

The notes played by flute and accompanied by pizzicato strings and triangle help to set the dance-like mood intended by the principal A theme, and later serve as transitional material.

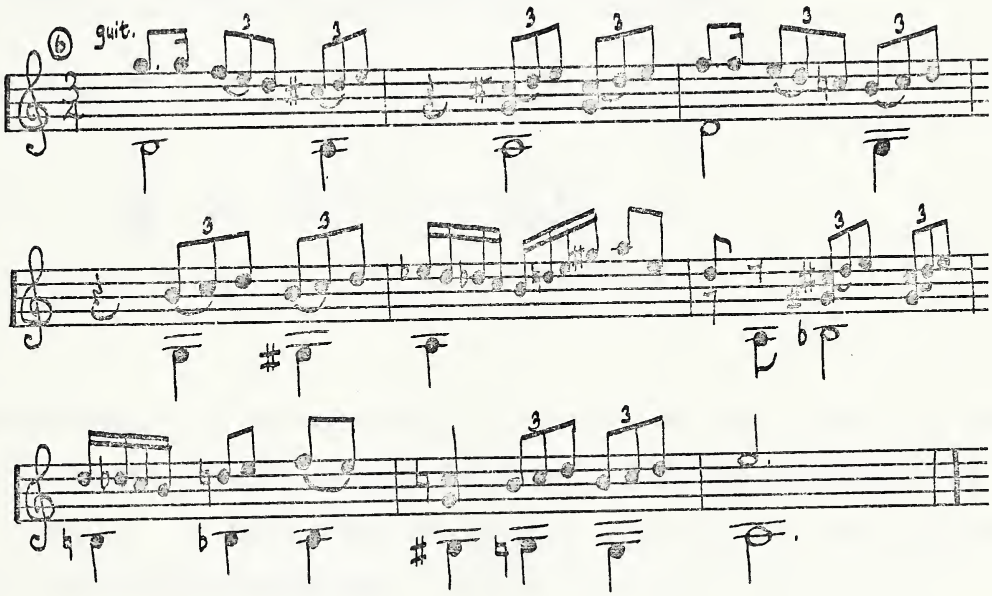
Example 25



Section A 6-29

Principal theme A is presented by the soloist with the continuing accompaniment of triangle and pizzicato strings.

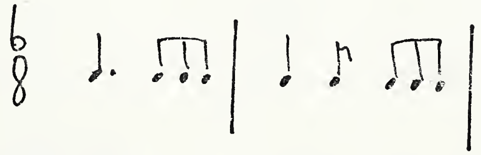
Example 26



The last note of the theme is E at the beginning of measure 14 and the solo segment which follows is derived from the introduction with an addition of four chords set in the flamenco style (beats 4,5 and 6 of measure 16 to beat 1 of measure 17). This effect is also brought back later in the movement to function as transitional material.

An orchestral restatement of the principal theme in measure 17 is interrupted by the soloist confirming characteristic rhythms from the previous transition.

Example 27

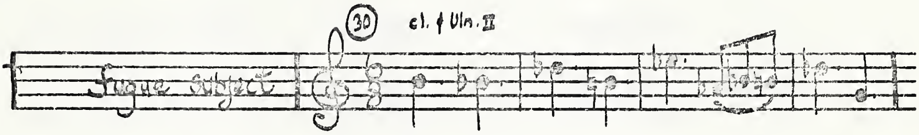


Beginning with the anacrusis to measure 24 the guitar concludes the restatement in measure 26 with the aid of woodwinds and strings. The transition to section B is derived from measures 18 and 19 in the guitar.

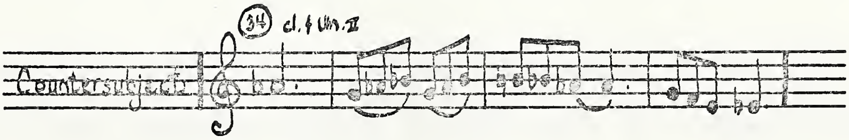
Section B 30-51

Section B and its return later in the movement (B^1 measures 112-113) combine to form a small four part fugue. The exposition and one episode make up the first presentation of B. Examples 28(a) and 28(b) show the fugue subject and countersubject.

Example 28 (a)


30
cl. & Vln. II
Fugue subject

Example 28 (b)


34
cl. & Vln. II
Countersubject

The following outline demonstrates the instrumentation and order of entries.

	instruments	bars	function
1.	cl. and Vln.II	30-33	subject
2.	hn. and Vc.	34-37	subject
	cl. and Vln.II	34-37	countersubject
3.	fl. and Vln.I	38-41	subject in retrograde transposed a minor 2nd.
	hn. and Vc.	38-41	countersubject
	cl. and Vln.II	38-41	free counterpoint
4.	ob. and Vla.	40-43	subject
	fl. and Vln.I	42-45	countersubject in retrograde transposed a P5.
	hn. and Vc.	42-45	free counterpoint.

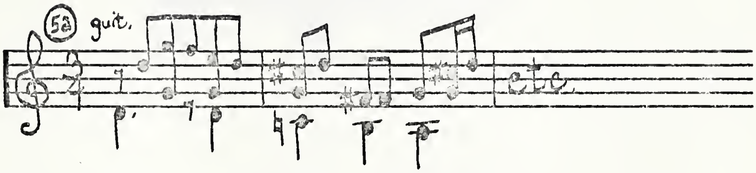
Section B ends with a sequential episode by the guitar (46-47) then suspended chords to help vary the transitional material in the woodwinds (48-51).

Section A^1 52-66

The return of A marks the first variation of the principal theme for the guitar. The slower tempo and contrapuntal setting

help to disguise the augmented theme in the bass.

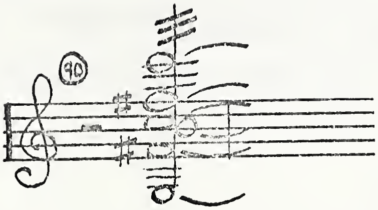
Example 29



Section C   67-100

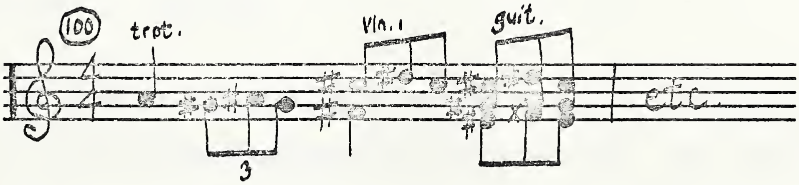
Section C is not preceded by transitional material. Instead the orchestra gradually builds to a dissonant chord built on E (72) in preparation for the brief guitar cadenza. Section C then is made up of the cadenza flanked by orchestral colour (67-72 and 89-100). The cadenza is built on suspended chords (heard earlier in measures 48-51) resolving to diminished chords (heard in section B at the beginning of the fugue). A climax occurs in measures 90 and the soloist plays the climactic chord in alternation with the orchestra.

Example 30



Orchestral colours similar to those preceding the cadenza retard the tempo, but this time previous transitional materials are incorporated, especially the aforementioned flamenco variation. As before, these chords lead immediately to a statement of the principal theme.

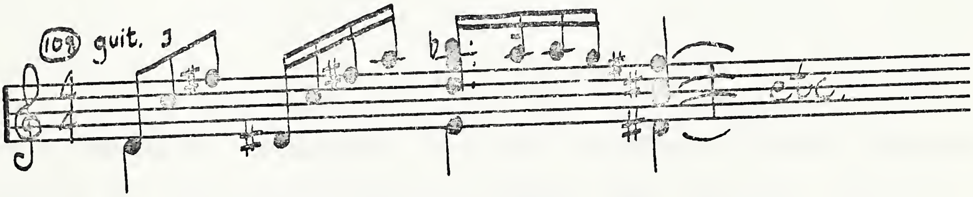
Example 31



Section A^2 101-112

This section demonstrates another variation of the theme by the soloist. The development of the harmony and contrasting rhythms present in the theme are of primary importance.

Example 32

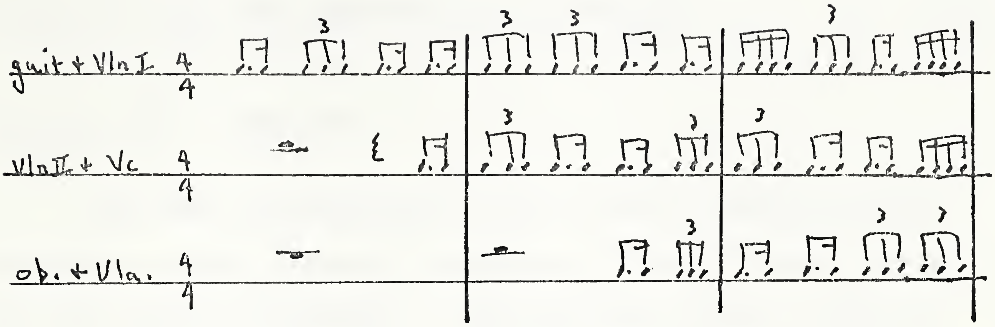


Rhythmic development becomes the basis of the second episode to the B section fugue.

Section B^1 112-133

The second episode is a rhythmic canon preparing the return of the fugue subject at measure 118. The cumulative rhythm of the guitar and first violins is strictly immitated by that of the second violins and cellos (together) and again by the oboe and violas (together).

Example 33



This continues to measure 118 and includes a varied presentation of the subject between guitar and violins (115-117) although the beginning of this episode resembles the opening notes of the principal theme (112). Once again the second violins and clarinet are first to state the subject but this time the cellos have the transposed retrograde (119-120). The following will help to locate the subjects and countersubjects within this final section of the fugue.

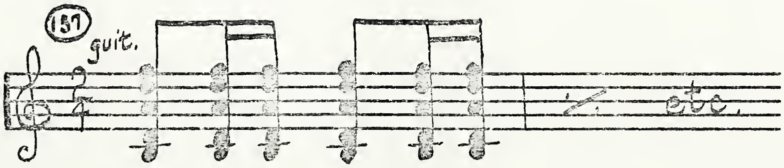
subject	cl. and Vln.II	bars 118-120
	fl. and Vln.I	120-123
	Vc.	119-120
	ob. and Vla.	120-123
countersubject	hn., trpt., Vc and db.	121-123
	fl. and Vln.I	124-125 incomplete.

Above the characteristic pedal the guitar strums the same chords to end the fugue the way it began.

Section A^3 134-167

Two bars of transition based on the flamenco chords prepare a short harmonic variation of the principal theme by the soloist (132-137). The orchestra holds a quartal chord until they reach the original tempo (138-141) and then begin to state the theme forcefully but soon fade to be answered by the guitar (142-148). This procedure is repeated, still with quartal harmony but this time employing sixteenth notes rather than eighth note triplets (153-156). As the orchestra continues to run through the theme in fourths the guitar strums a chord similar to structures used in the cadenza.

Example 34

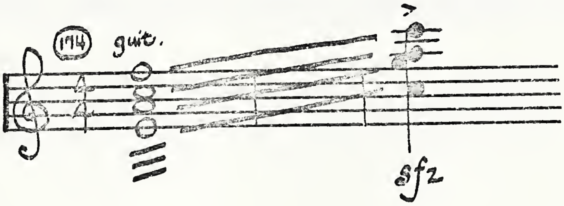


Behind another quartal chord the guitar and bassoon enforce the important triplet figure from the principal theme (163-165).

Coda 168-176

The coda begins with string tremolos accompanying the soloists ascent to his own tremolo (168-171), and the triplet figure is re-enforced in augmentation by the orchestra (170-171). A long glissando provides a triumphant ending for the soloist.

Example 35

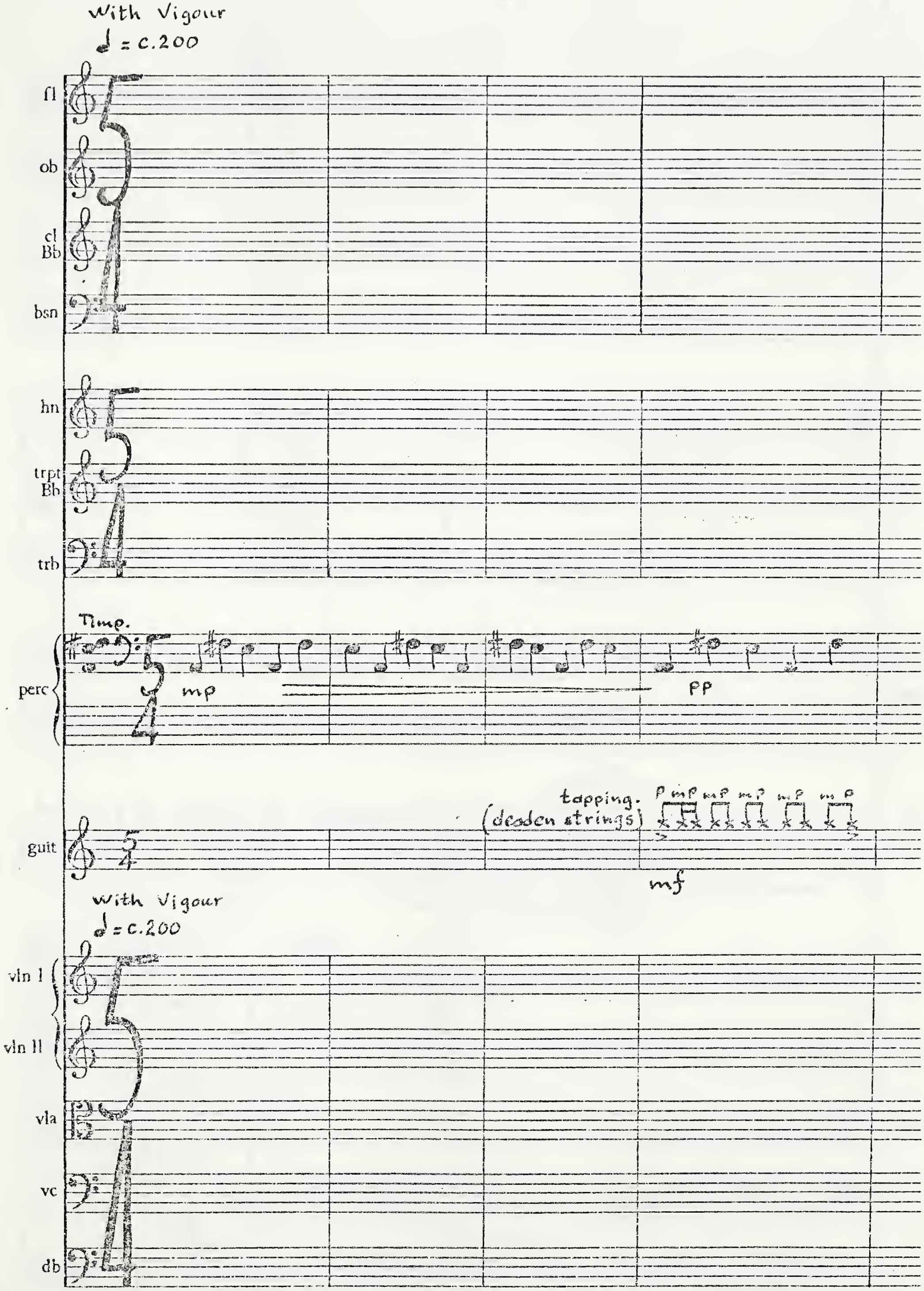


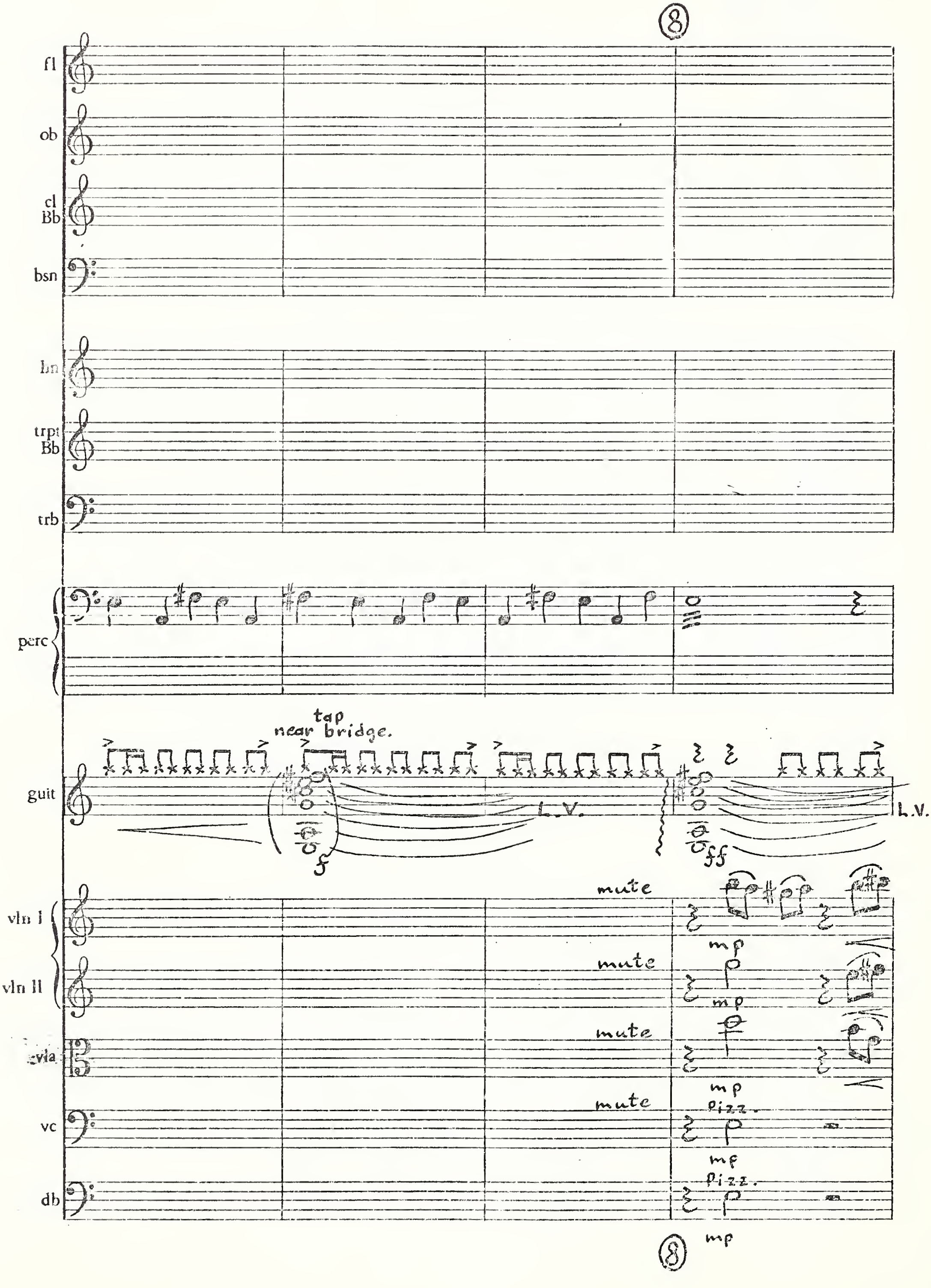
Conclusion

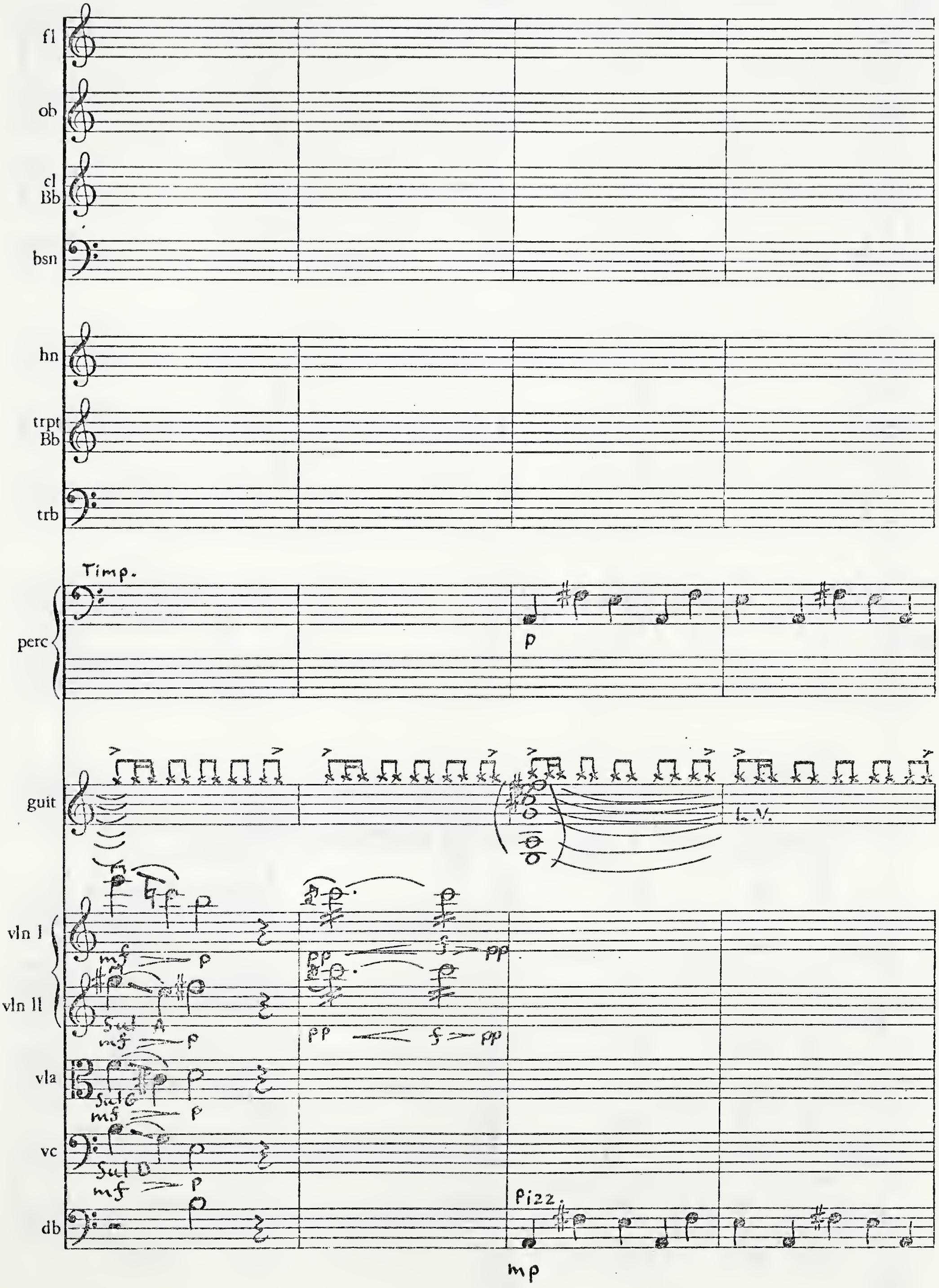
The *Concerto for Guitar and Chamber Orchestra* requires special consideration in the area of balance. It is very difficult to feature the various sound qualities of solo guitar when forced to compete against combinations of orchestral instruments. Therefore, dynamics must be exaggerated at both ends for the simple reason that a forte marking for guitar does not compare to that of a trumpet or string section.

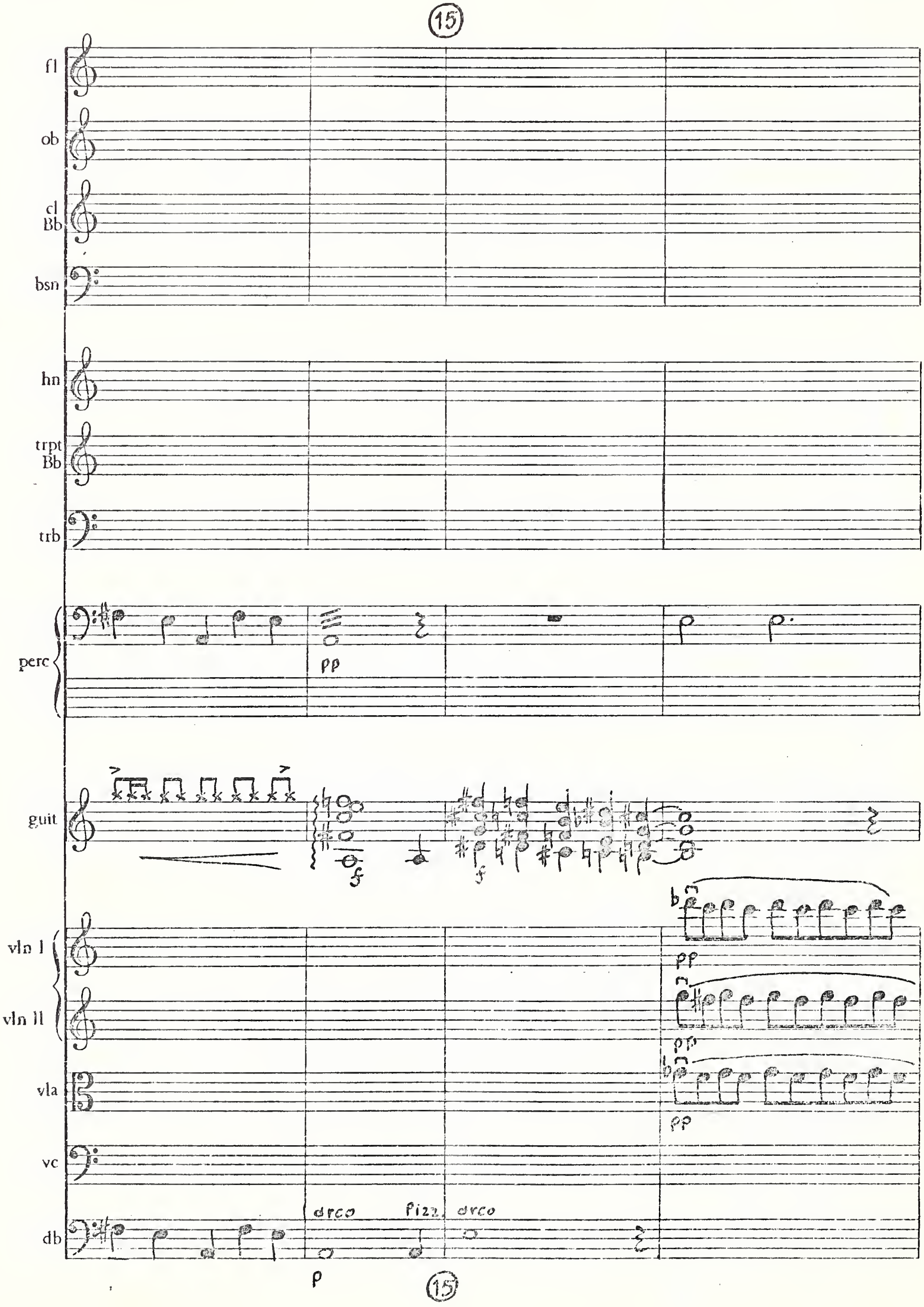
Other solo instruments as well as tutti orchestra are featured throughout the concerto to provide an enjoyable musical experience for everyone involved in performance. Hopefully the same will apply when reduced to piano and solo guitar.

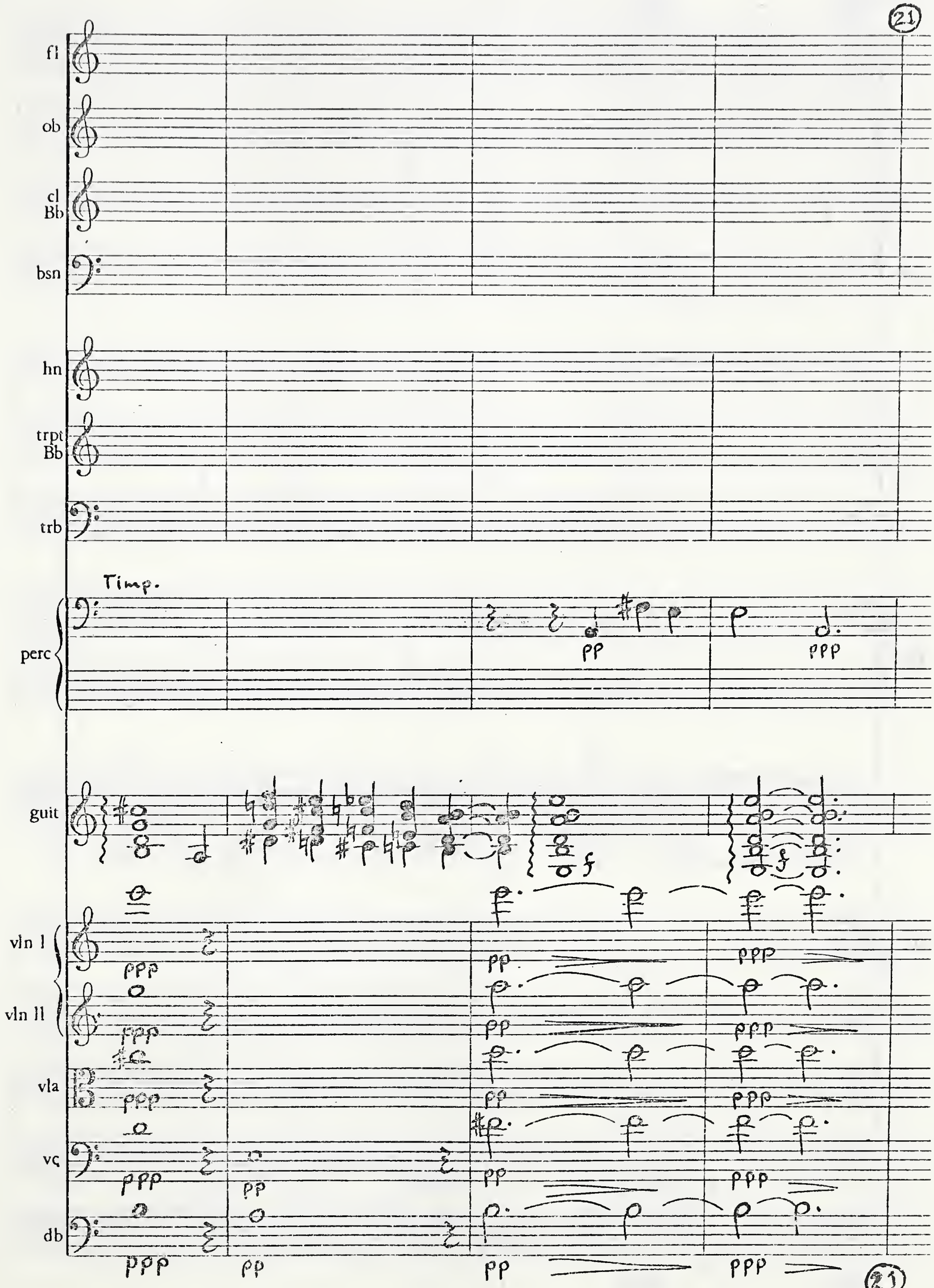
I

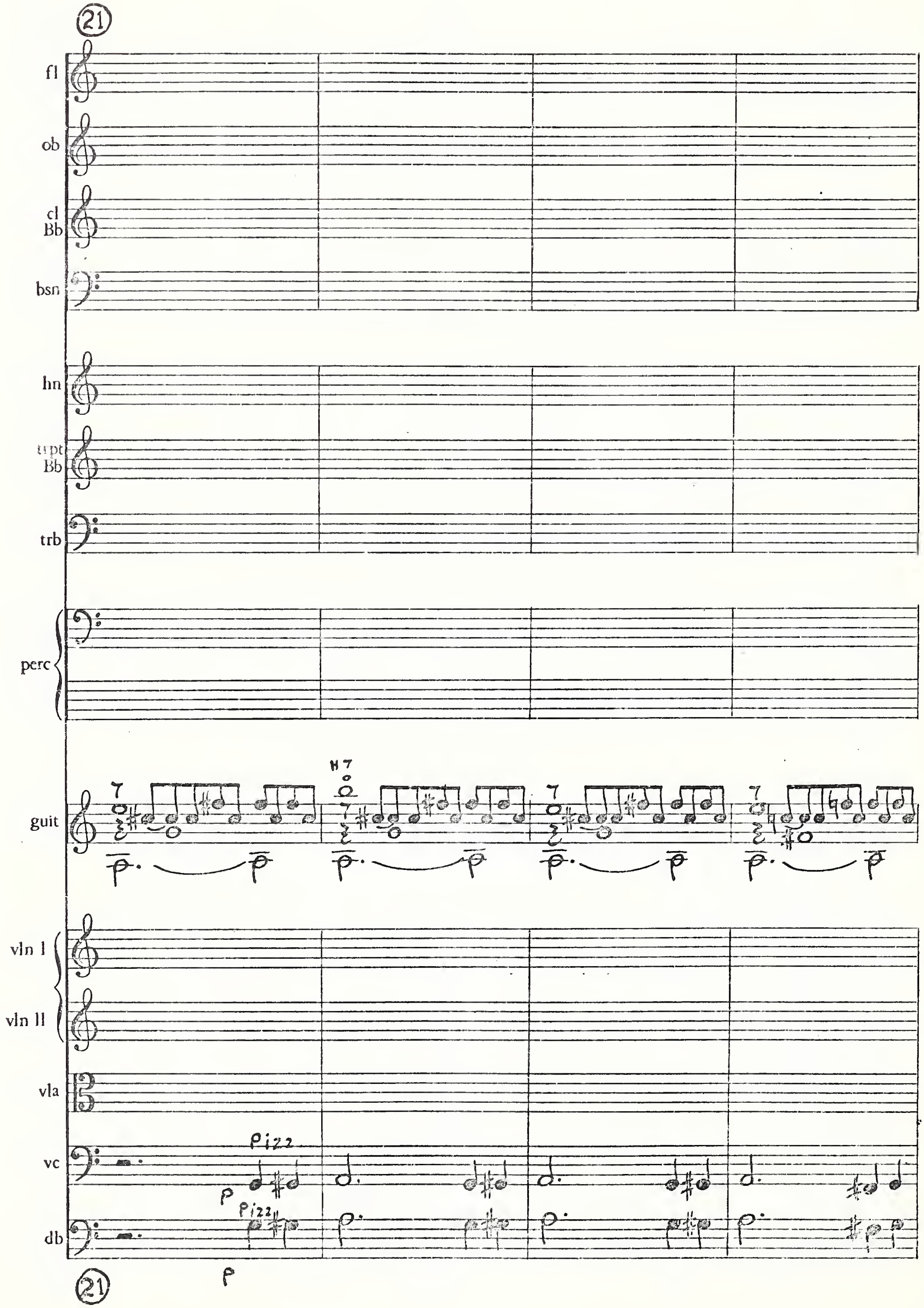

With Vigour
𝅗𝅥 = c.200
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
Timp.
perc
mp
pp
tapping.
(deaden strings)
p mp mp mp mp mp
mf
guit
With Vigour
𝅗𝅥 = c.200
vln I
vln II
vla
vc
db

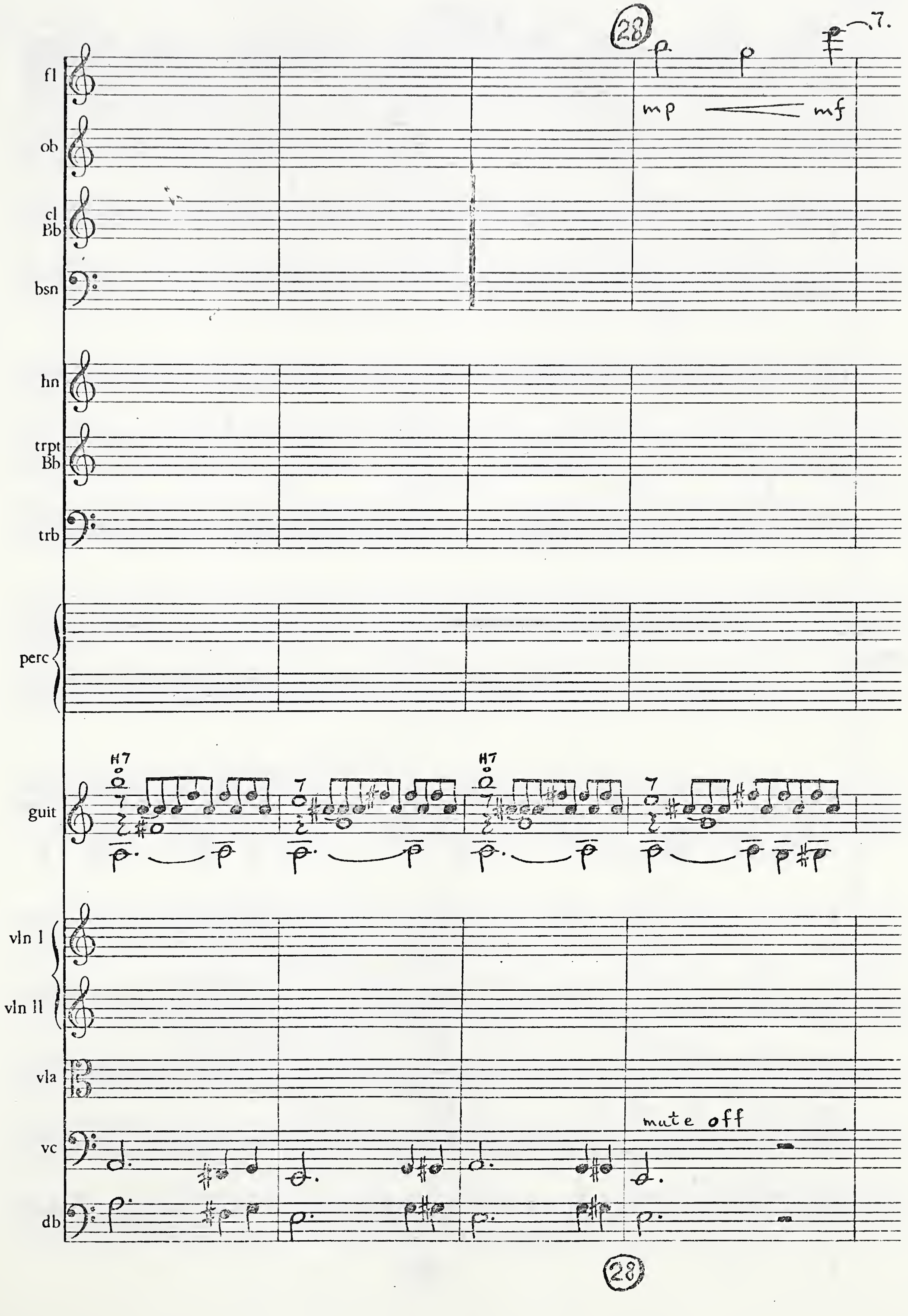

8
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
tap
near bridge.
guit
L.V.
f
ff
L.V.
mute
vln I
mp
mute
vln II
mp
mute
vla
mp
mute
pizz.
vc
mf
pizz.
db
8
mp

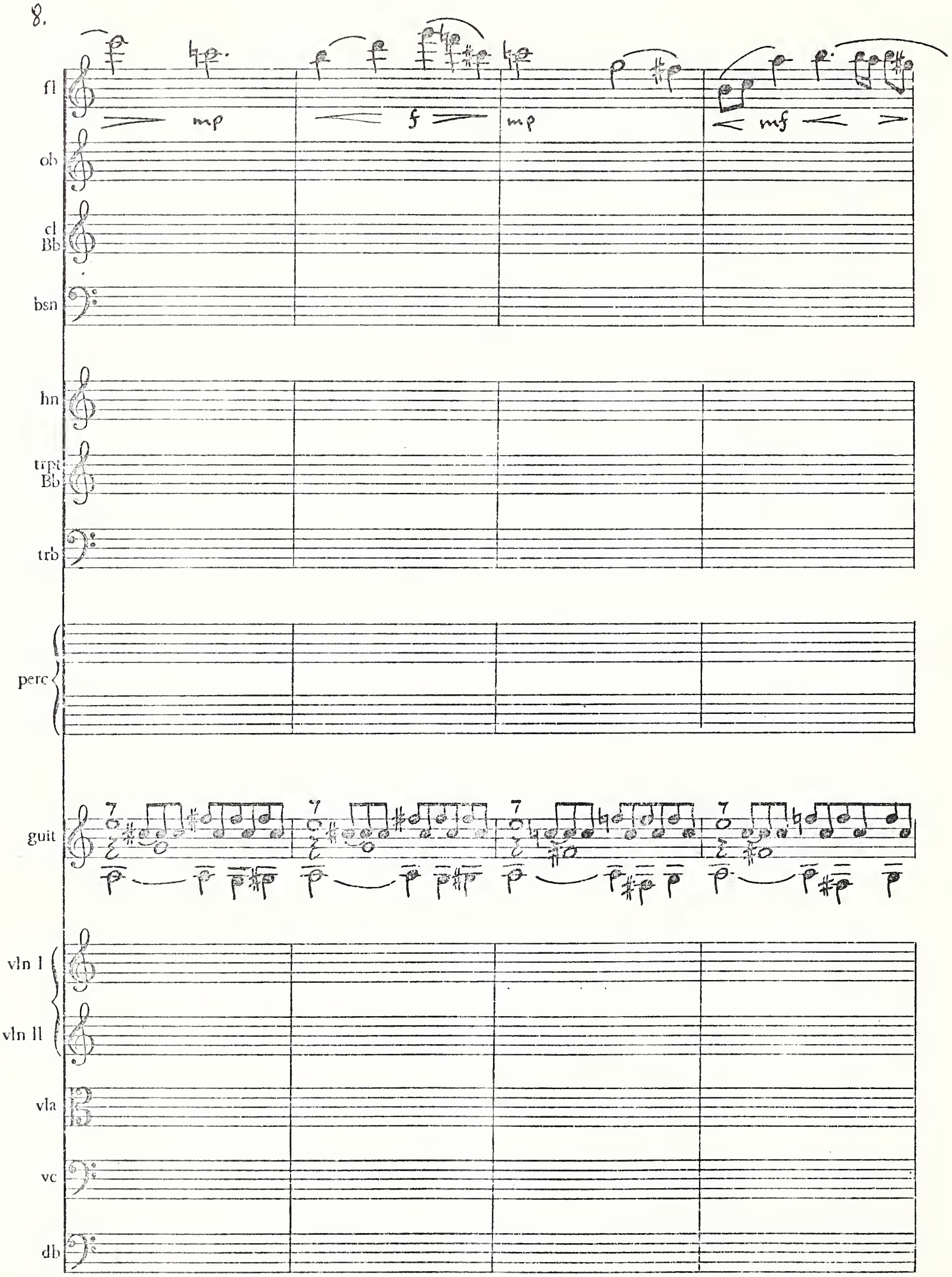

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
p
guit
L.V.
vln I
mf
p
pp
f
pp
vln II
Sul A
mf
p
pp
f
pp
vla
Sul G
mf
p
vc
Sul D
mf
p
Pizz.
db
mp

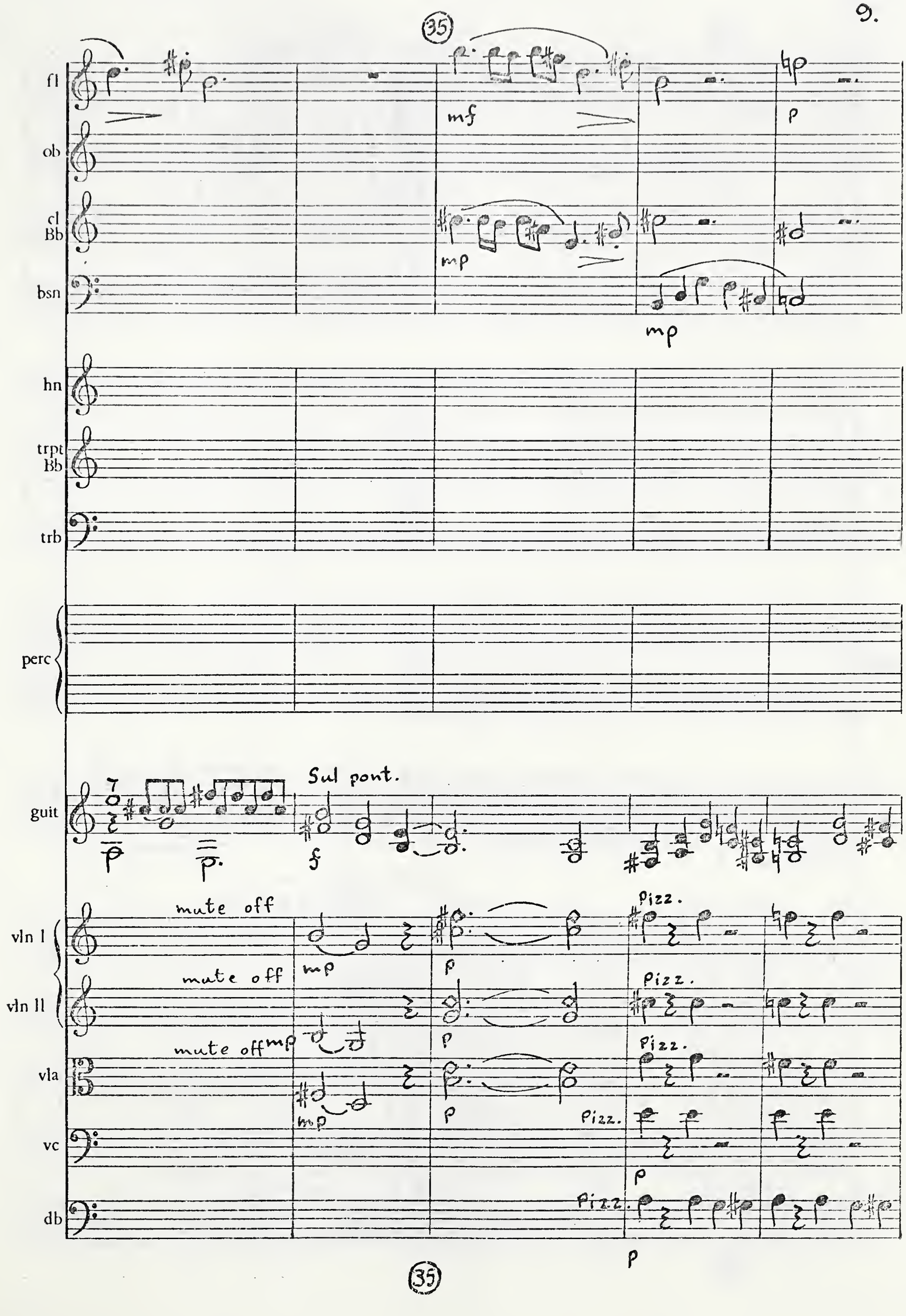

15
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
pp
guit
f
f
vln I
pp
vln II
pp
vla
pp
vc
db
arco
pizz.
arco
p
15

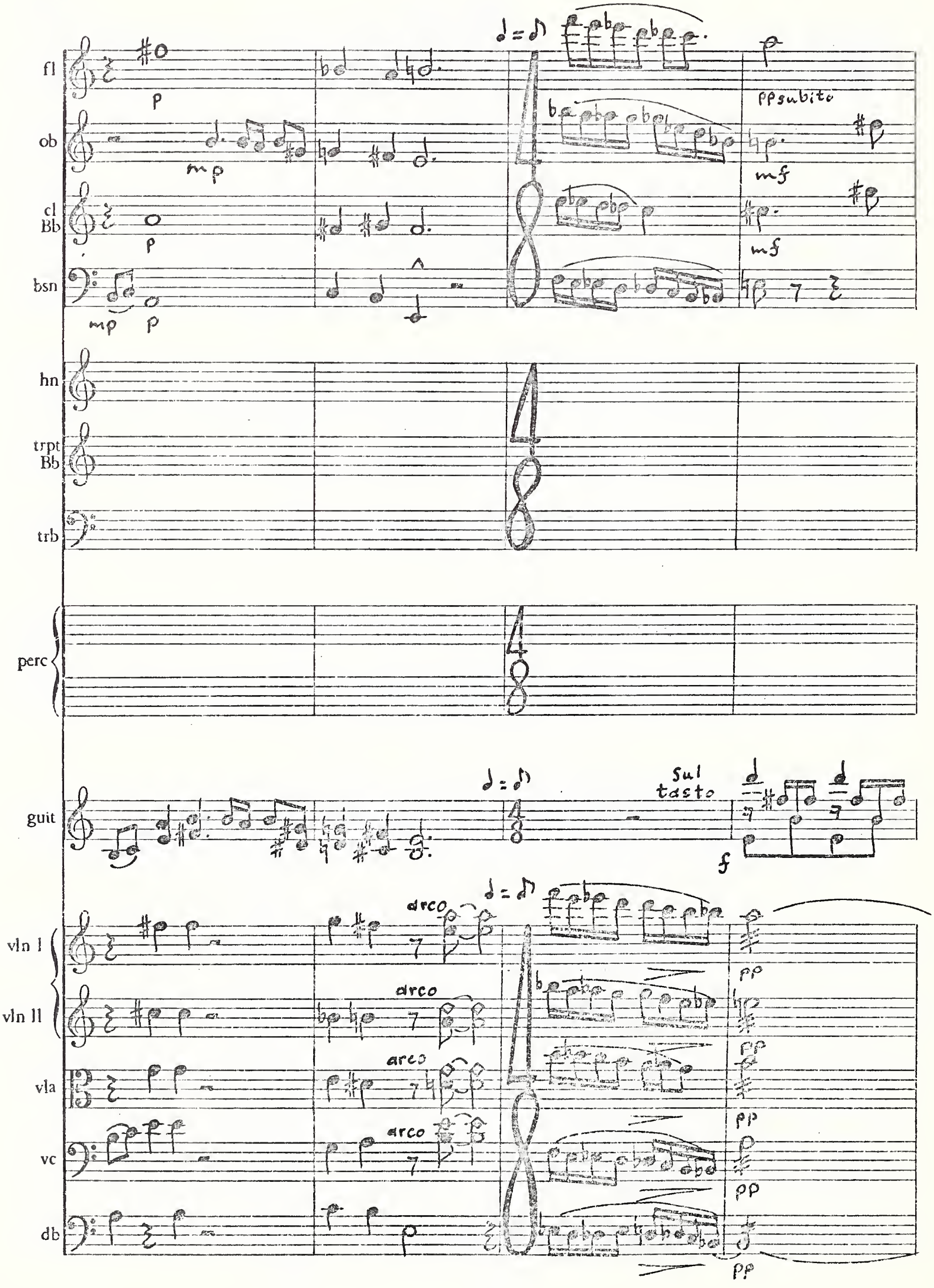

21
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
pp
ppp
guit
f
vln I
vln II
vla
vc
db
ppp
pp
21

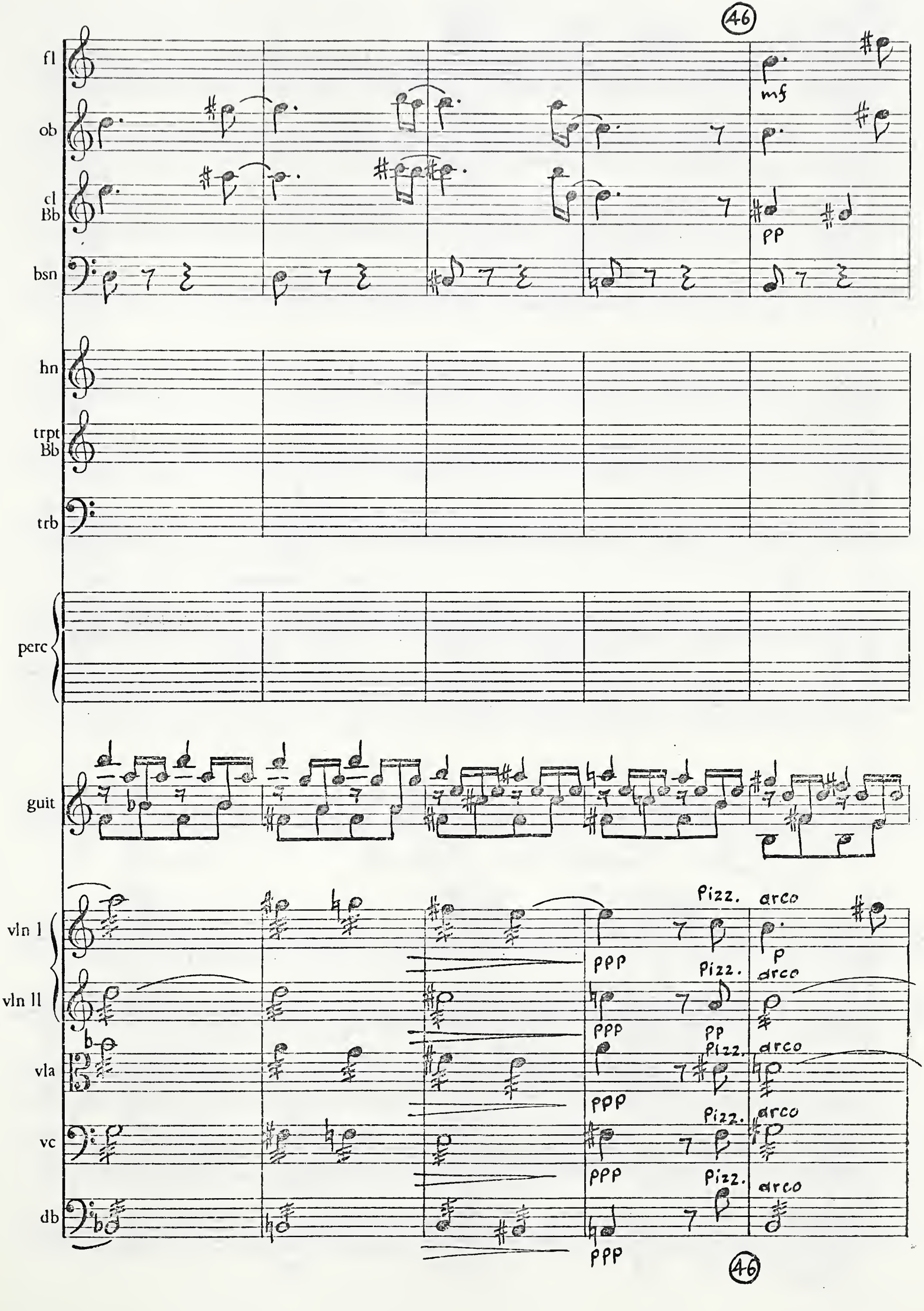

21
fl
ob
cl Bb
bsn
hn
tpt Bb
trb
perc
guit
H 7
vln I
vln II
vla
vc
pizz
p
db
pizz
p
21

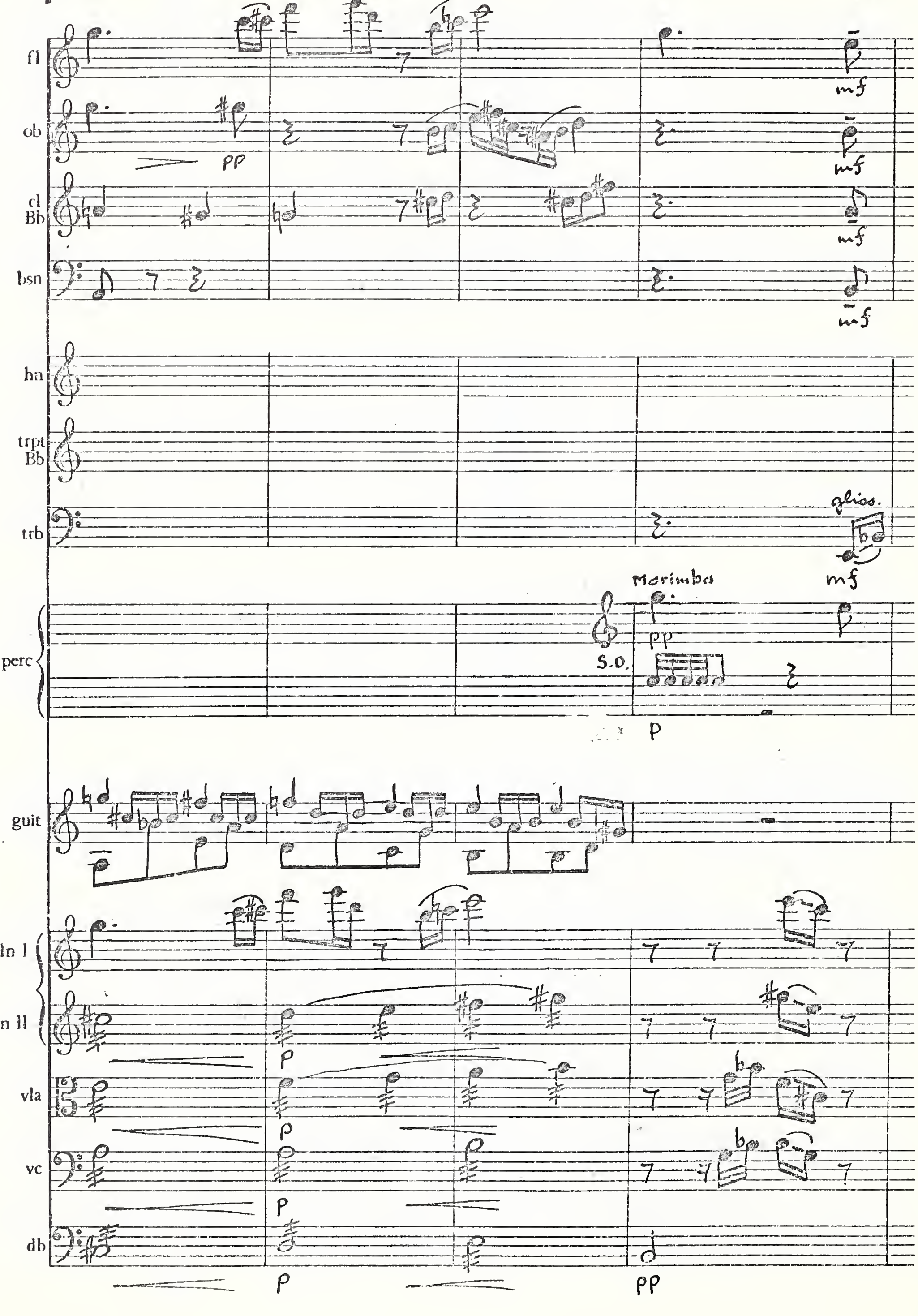

28
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mp
mf
H7
H7
mute off
28

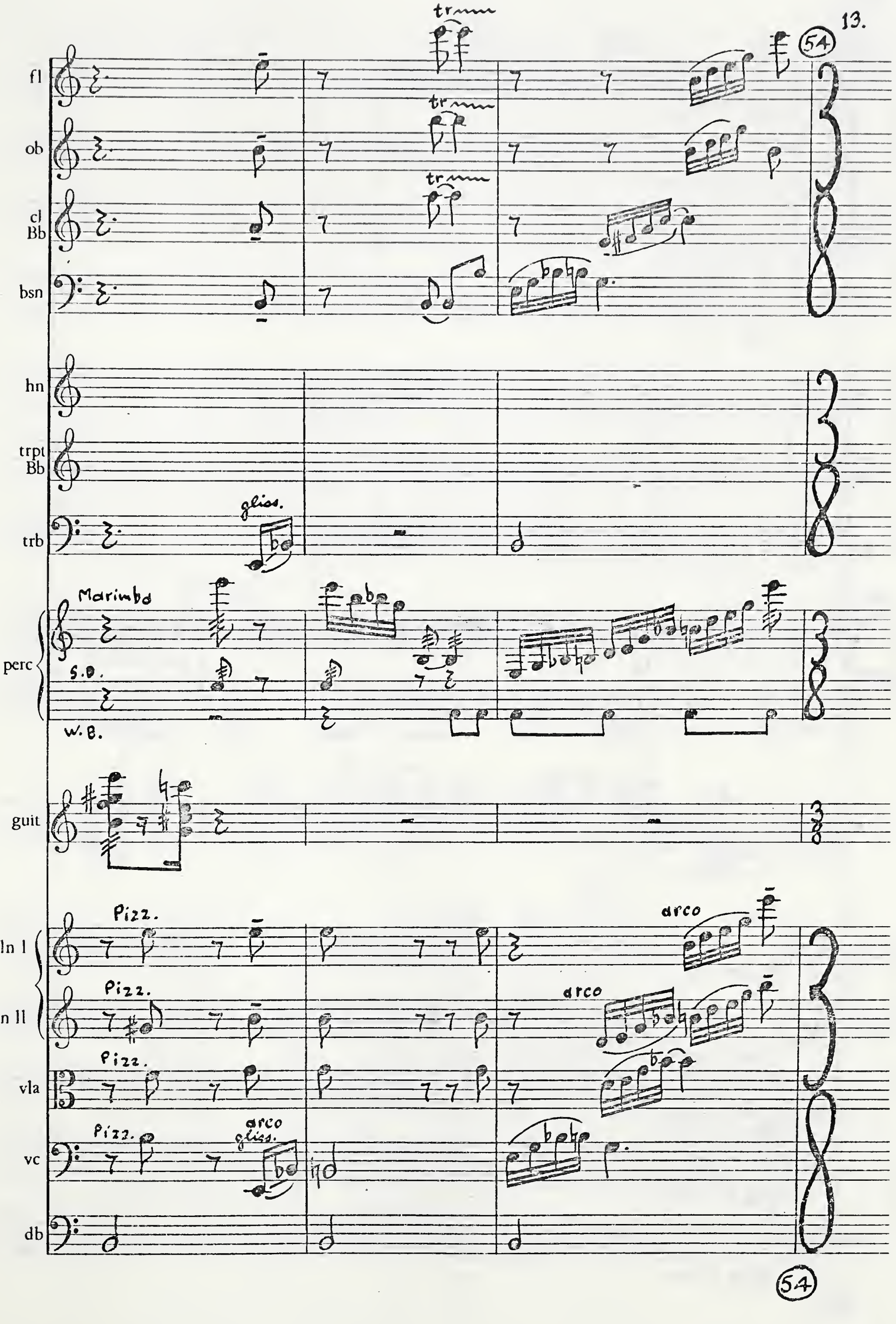

fl
mp
f
mp
mf
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
7
7
7
7
vln I
vln II
vla
vc
db

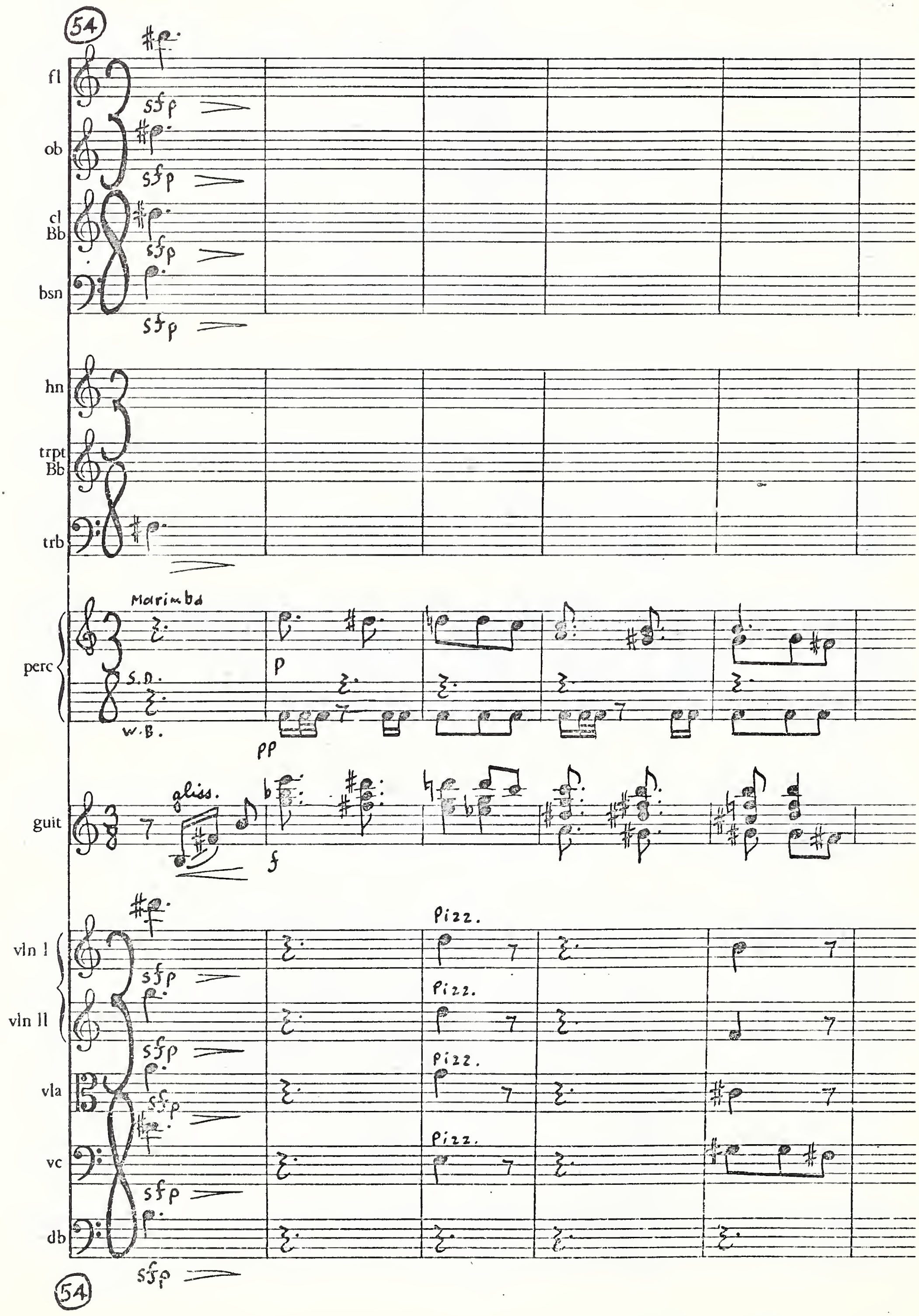

35
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mf
p
mp
mp
Sul pont.
f
mute off
mute off
mute off
mp
mp
mp
p
p
p
pizz.
Pizz.
Pizz.
Pizz.
Pizz.
p
p
35

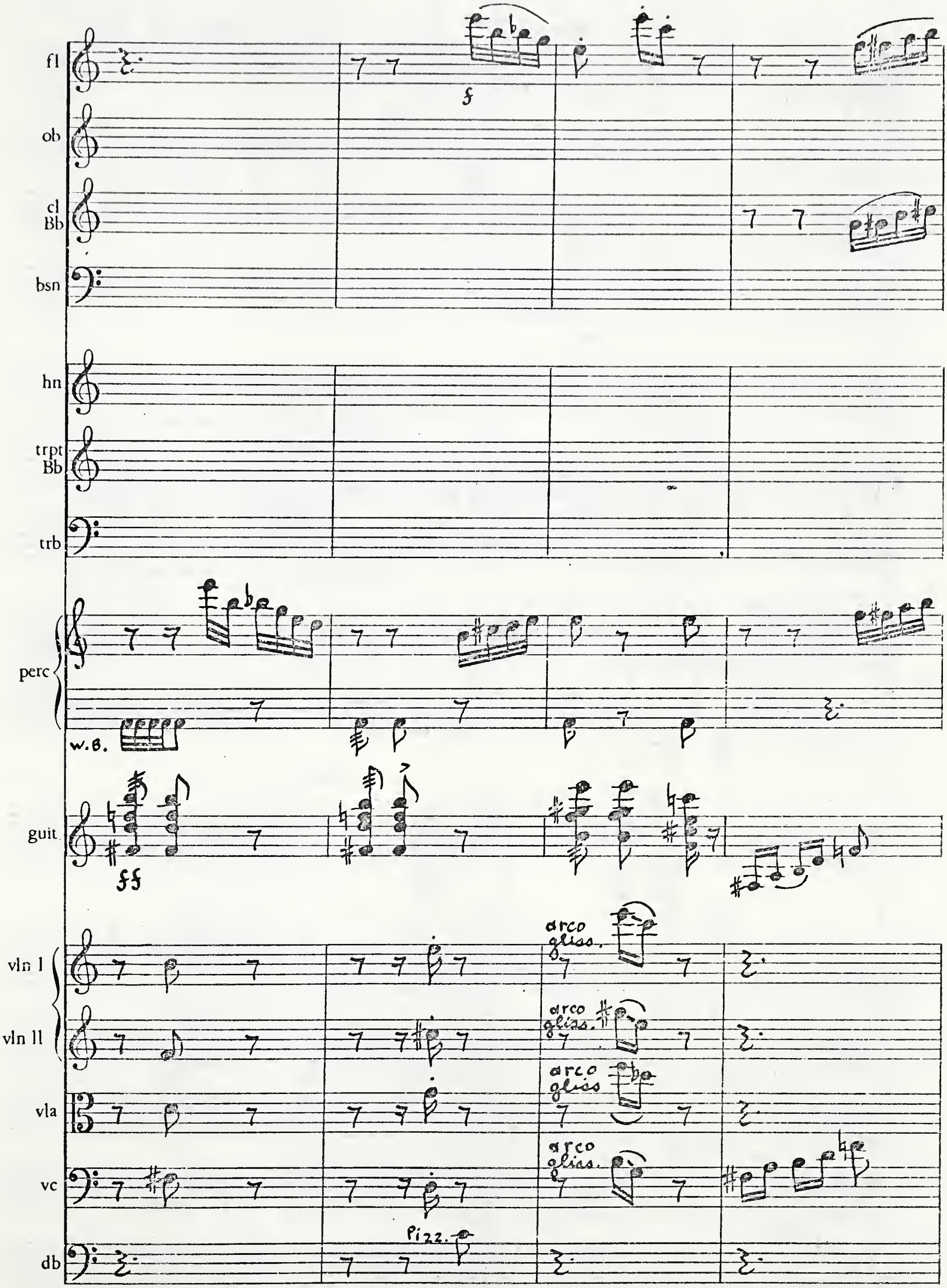

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
p
mp
♩ = ♪
4/8
pp subito
mf
sul tasto
f
arco
pp

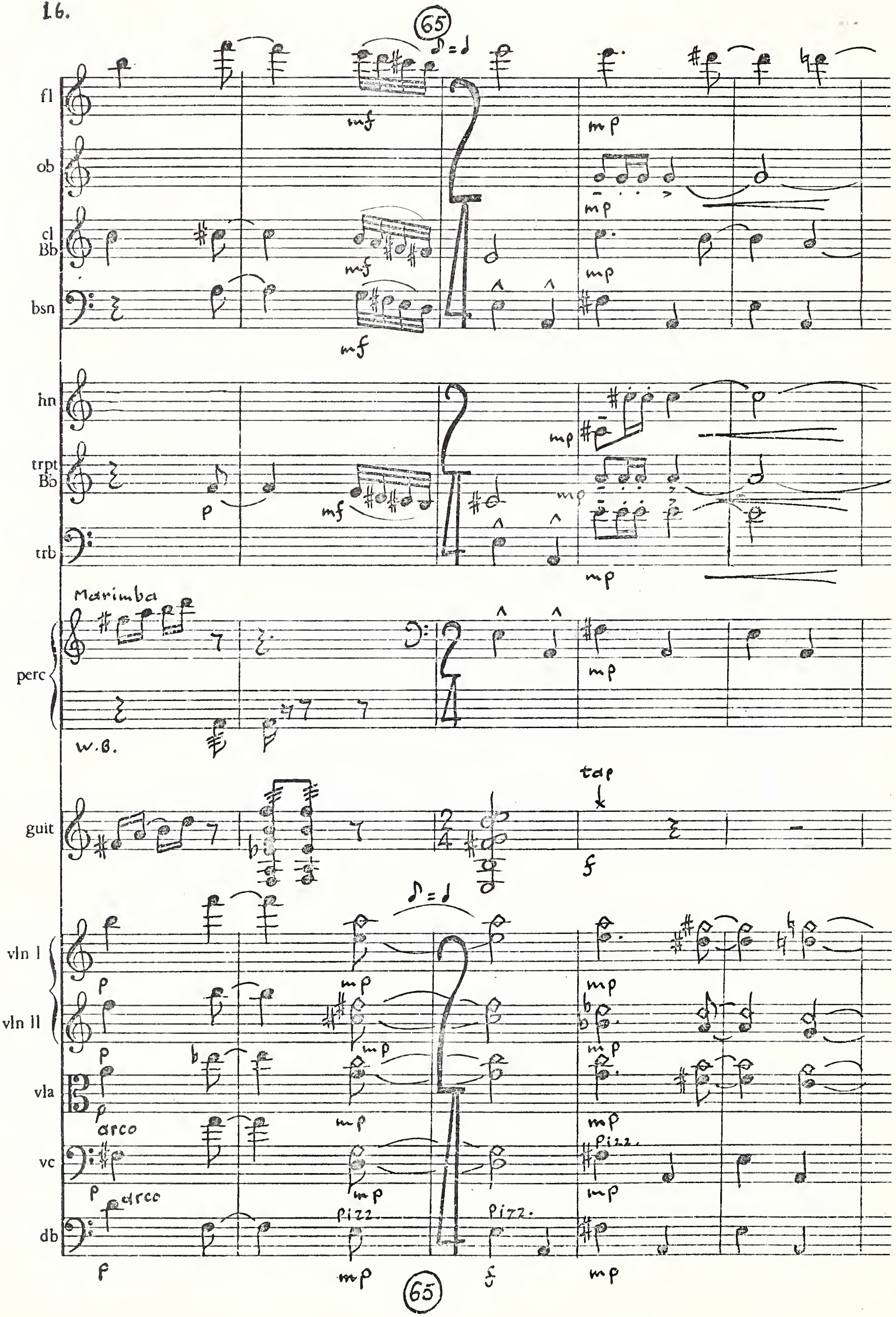

(46)
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mf
pp
Pizz.
arco
ppp
p
pp
(46)

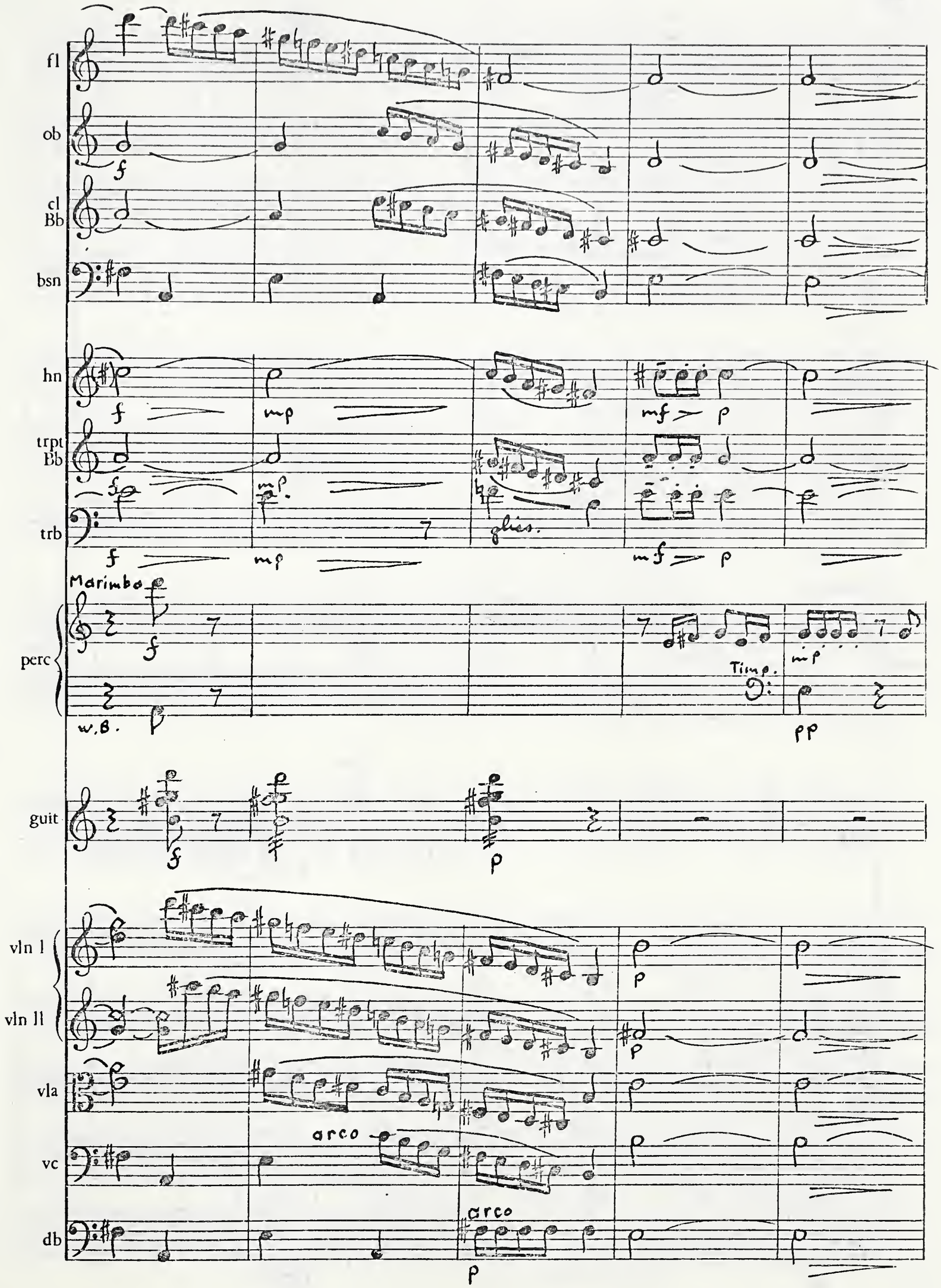

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
pp
mf
mf
mf
mf
gliss.
mf
Marimba
pp
S.O.
p
p
p
p
p
pp

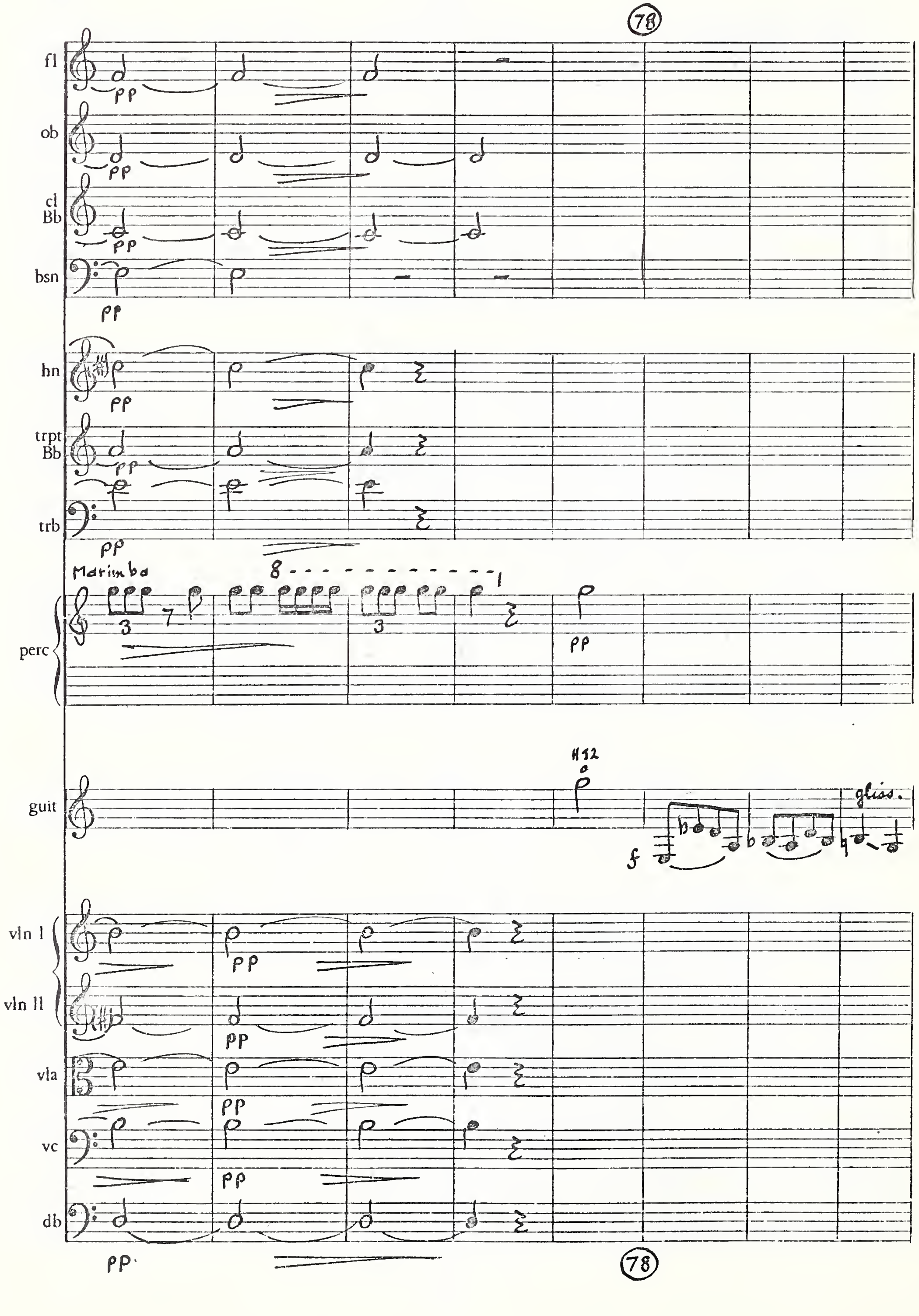

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
tr
gliss.
Marimba
S.D.
W.B.
Pizz.
arco
arco gliss.
3/8
(54)

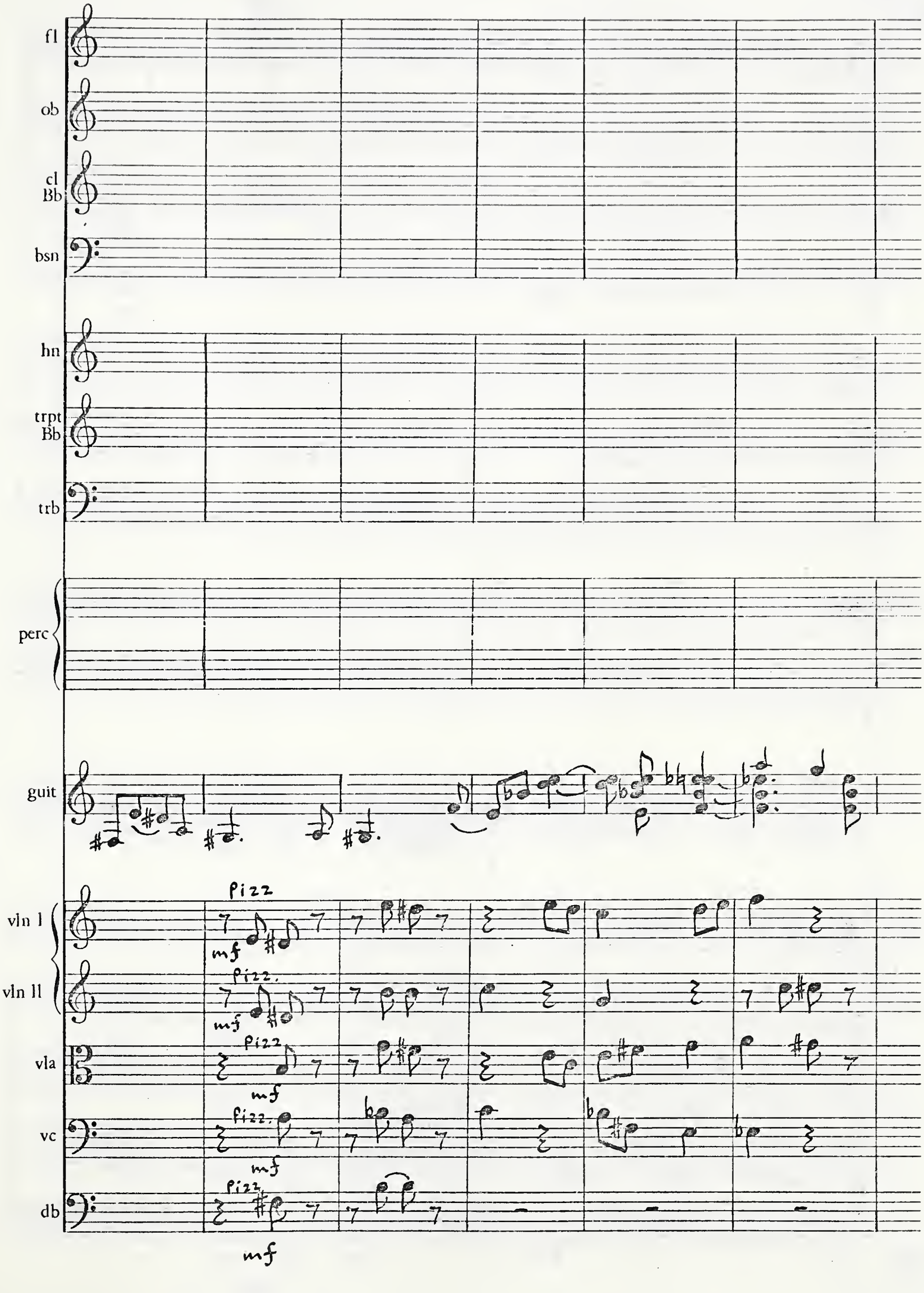

54
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
sfp
Marimba
S.D.
W.B.
p
pp
gliss.
f
pizz.
54

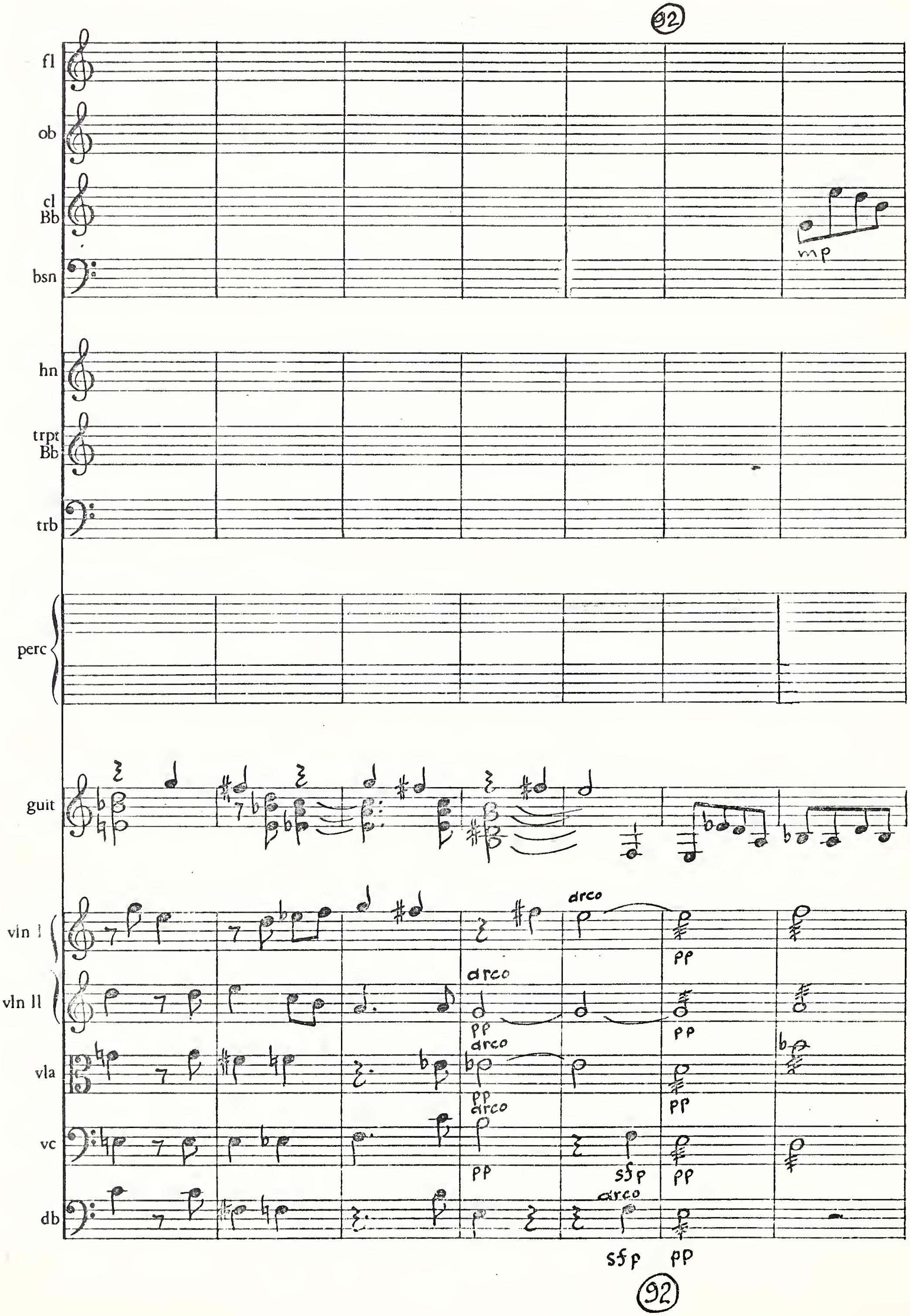

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
w.B.
guit
vln I
vln II
vla
vc
db
f
ff
arco gliss.
arco gliss.
arco gliss
arco gliss.
Pizz.

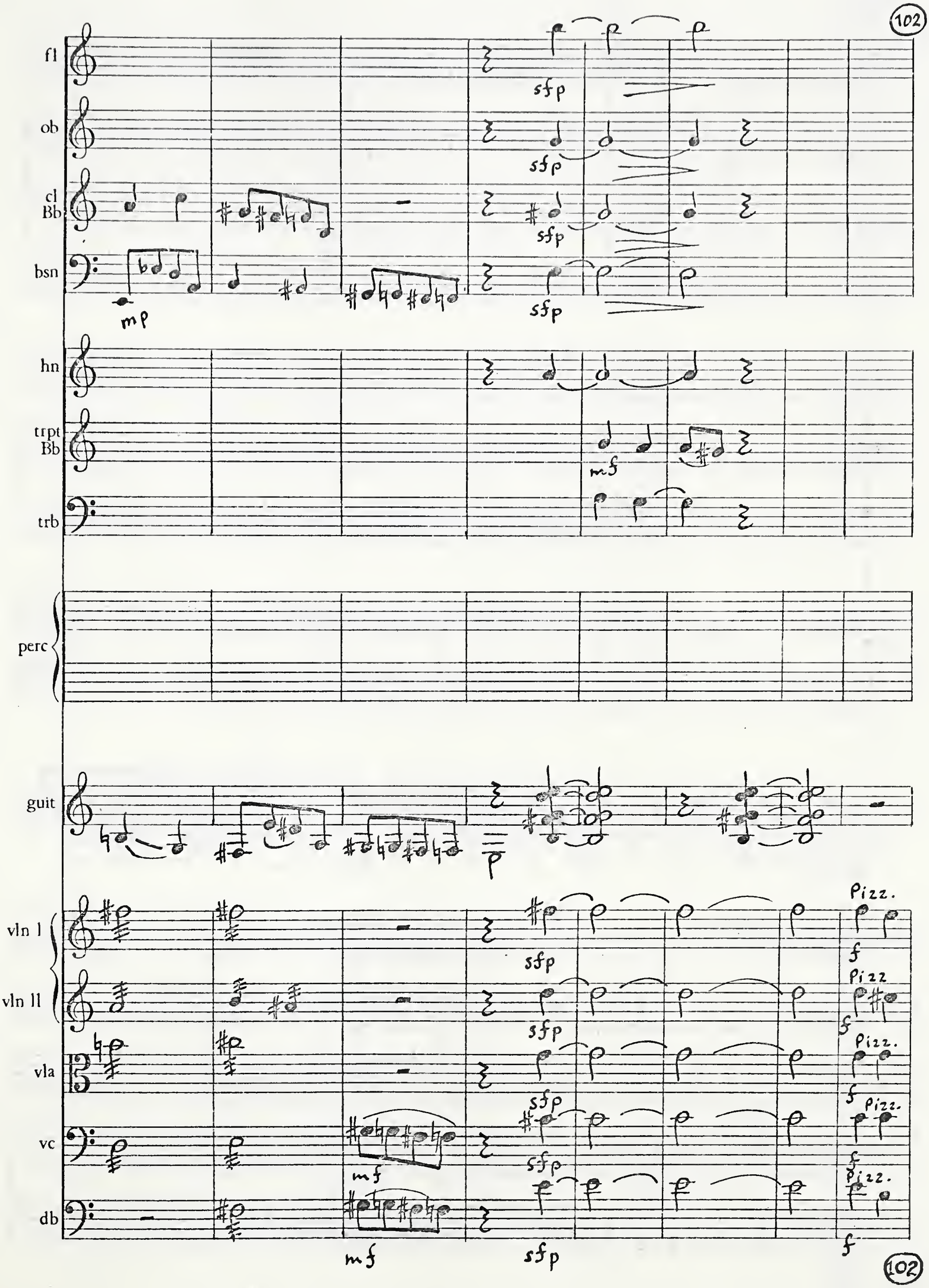

65
♪=♩
fl
mf
mp
ob
mp
cl Bb
mf
mp
bsn
mf
hn
mp
trpt Bb
p
mf
mp
trb
mp
Marimba
perc
mp
W.B.
tap
guit
2/4
f
♪=♩
vln I
p
mp
mp
vln II
p
mp
mp
vla
p
mp
mp
arco
vc
p
mp
pizz.
mp
arco
db
p
pizz.
mp
pizz.
f
mp
65

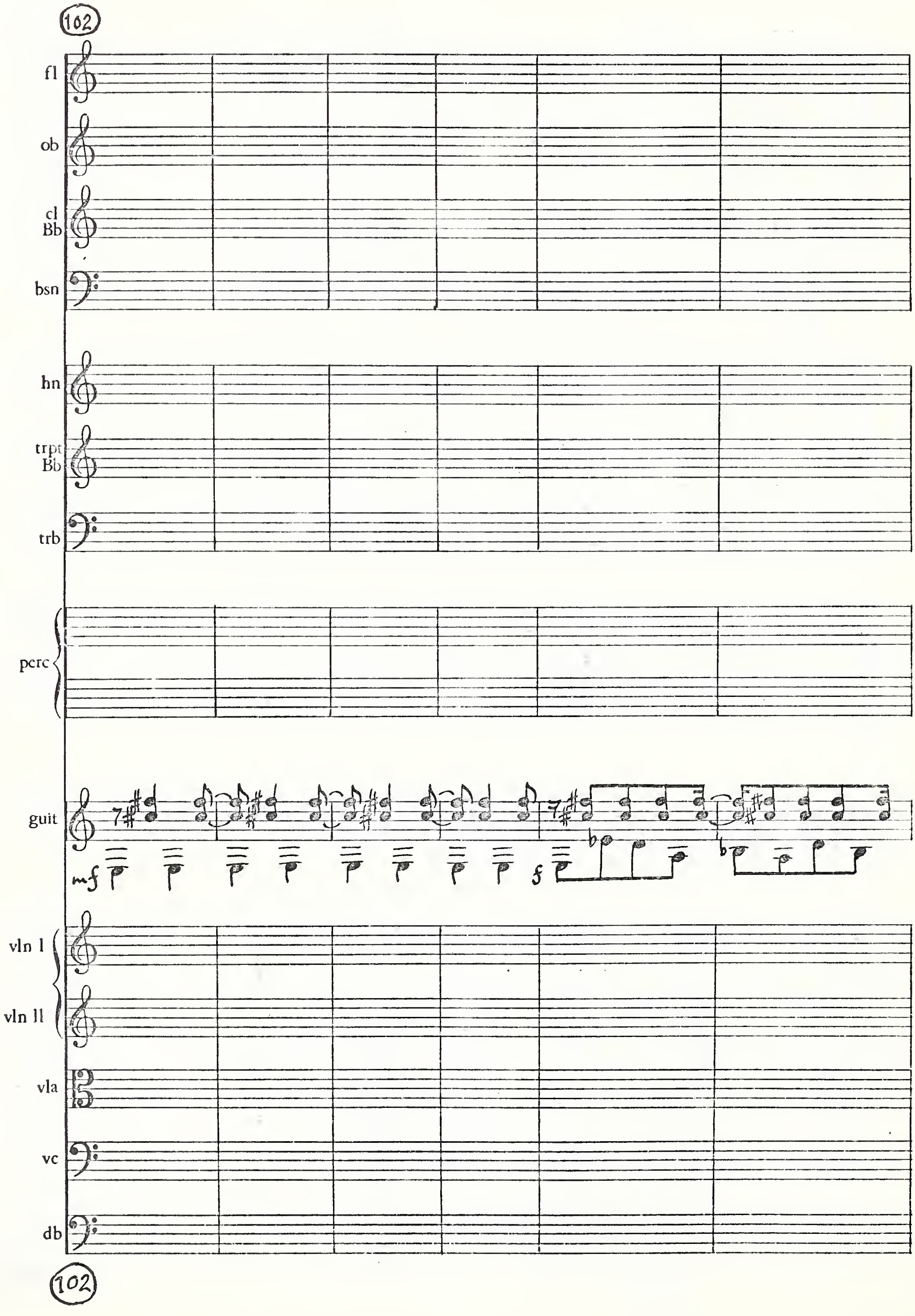

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
f
mp
mf
p
pp
glis.
Marimba
W.B.
Timp.
arco
arco

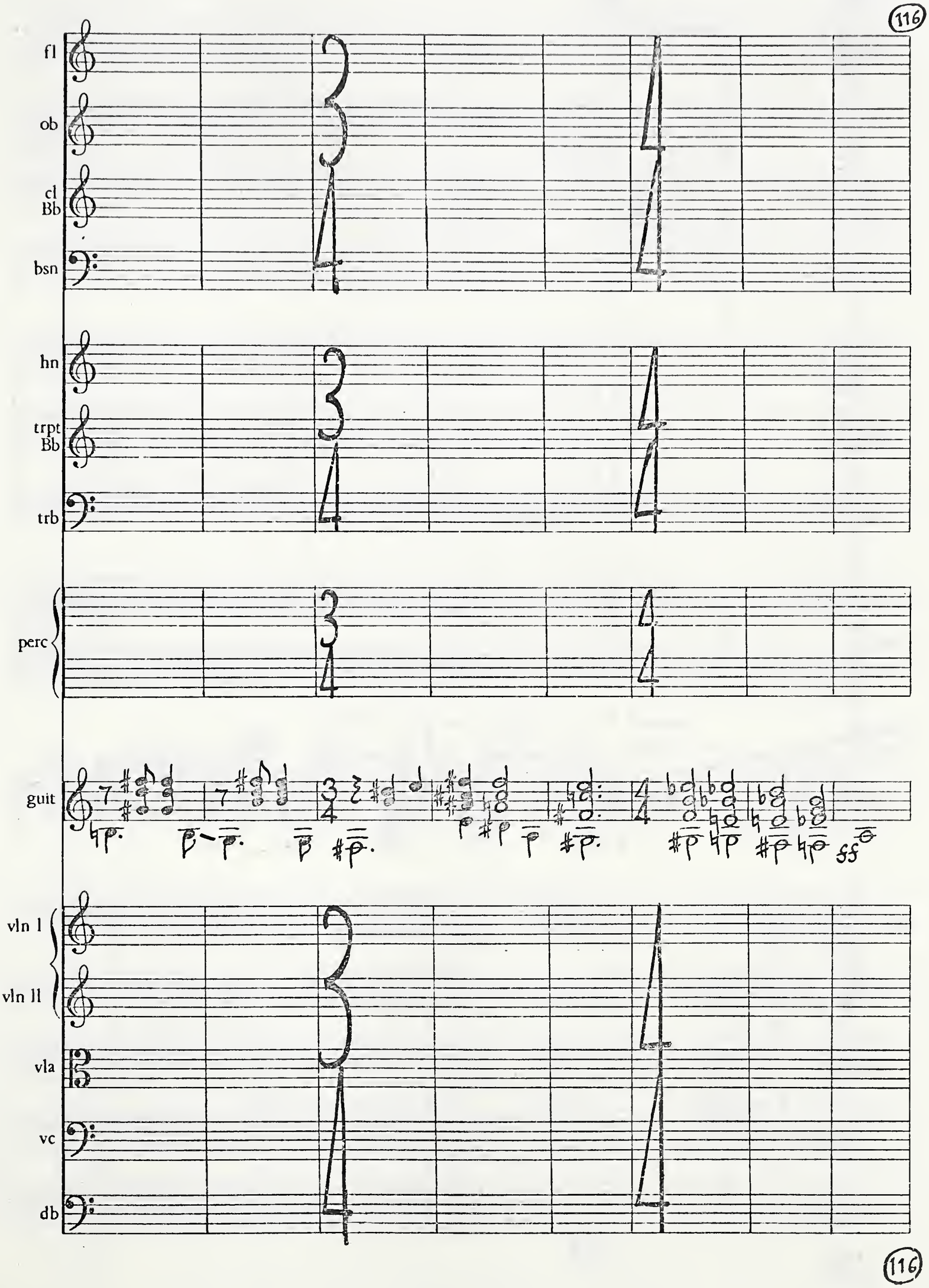

78
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Marimba
8
3
3
guit
H12
glis.
f
vln I
vln II
vla
vc
db
pp
78

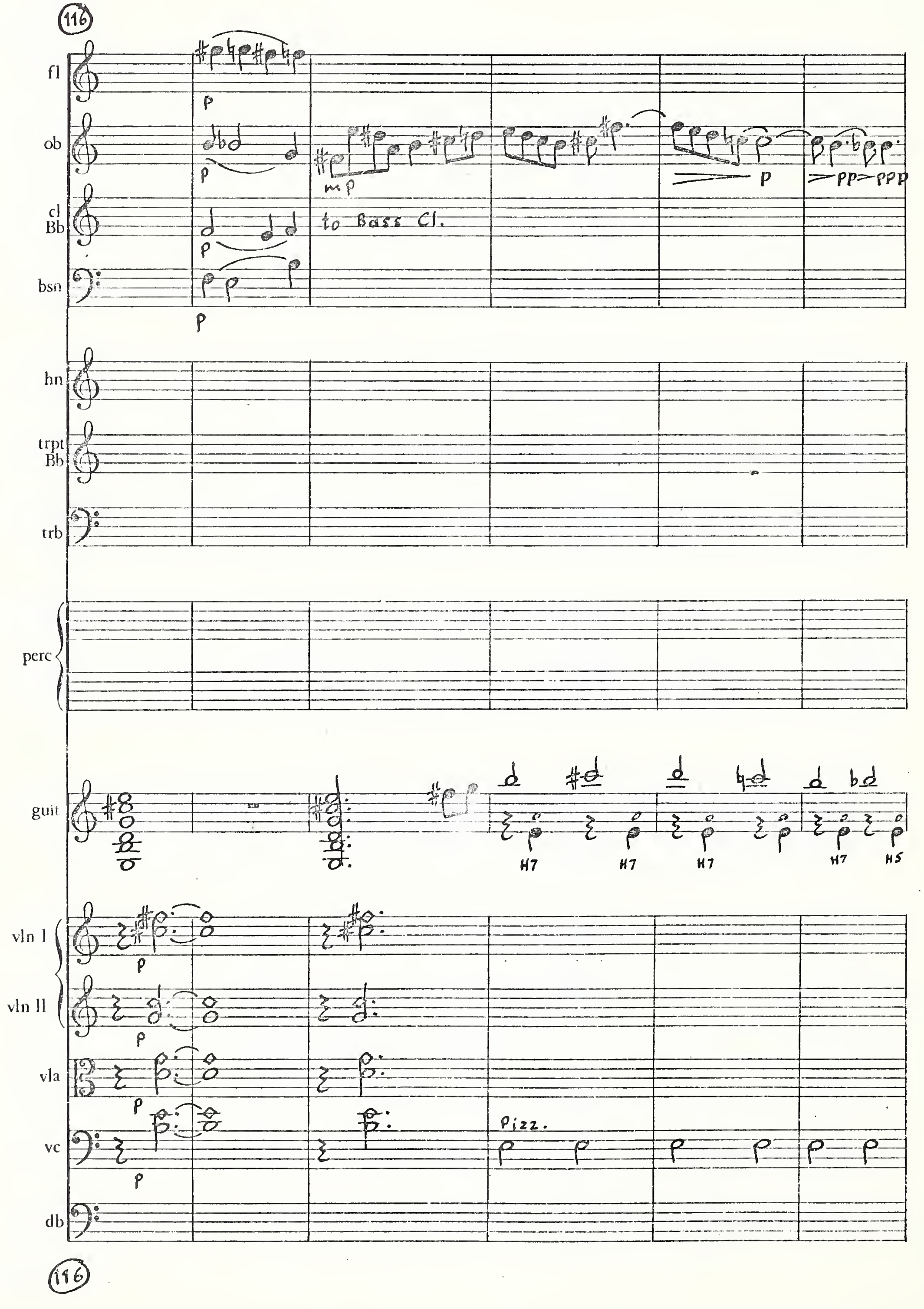

fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
pizz
mf
pizz.
mf
pizz
mf
pizz.
mf
pizz
mf

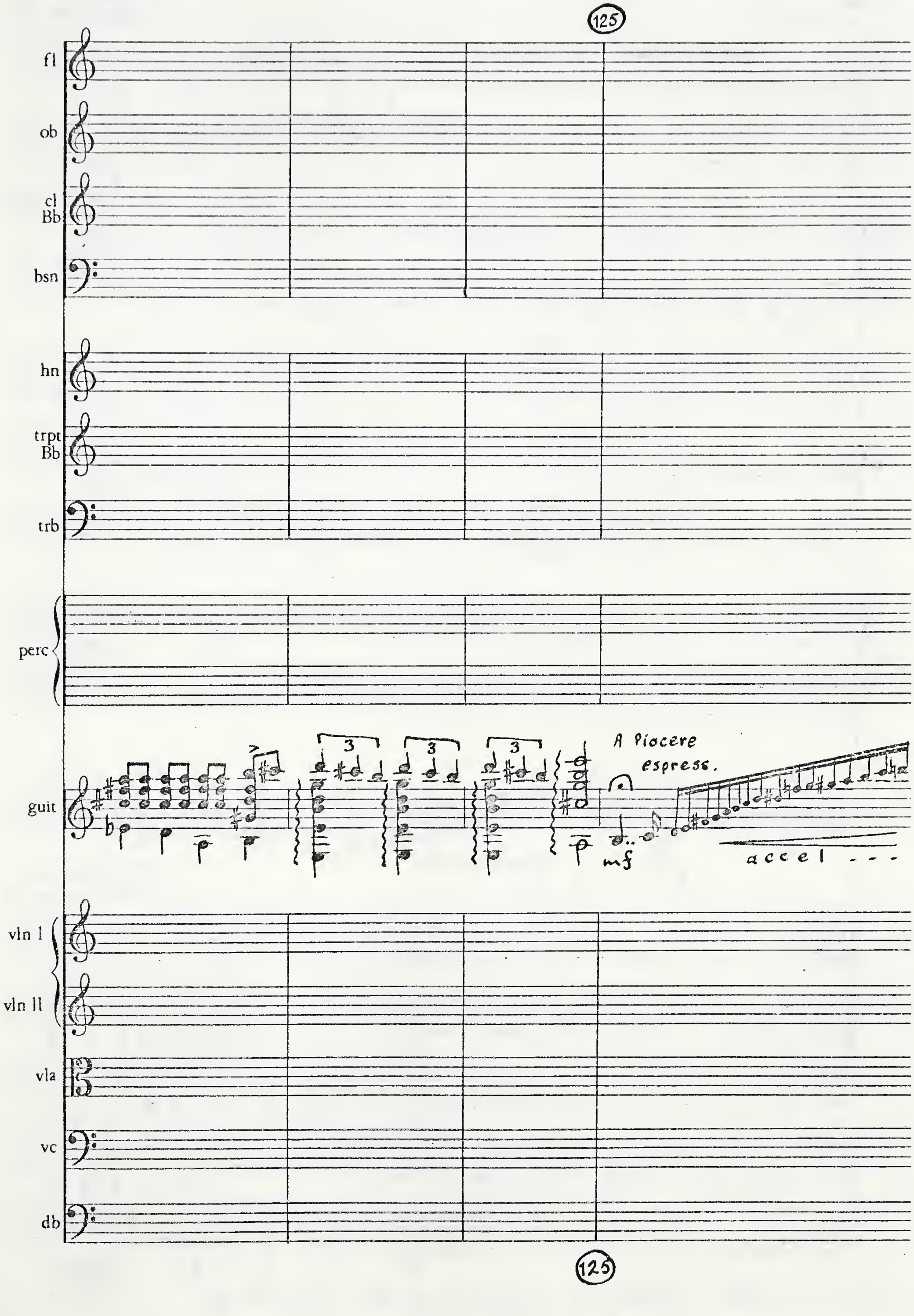

92
fl
ob
cl
Bb
bsn
mp
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
arco
pp
arco
pp
arco
pp
arco
pp
sfp
pp
sfp
pp
pp
pp
92

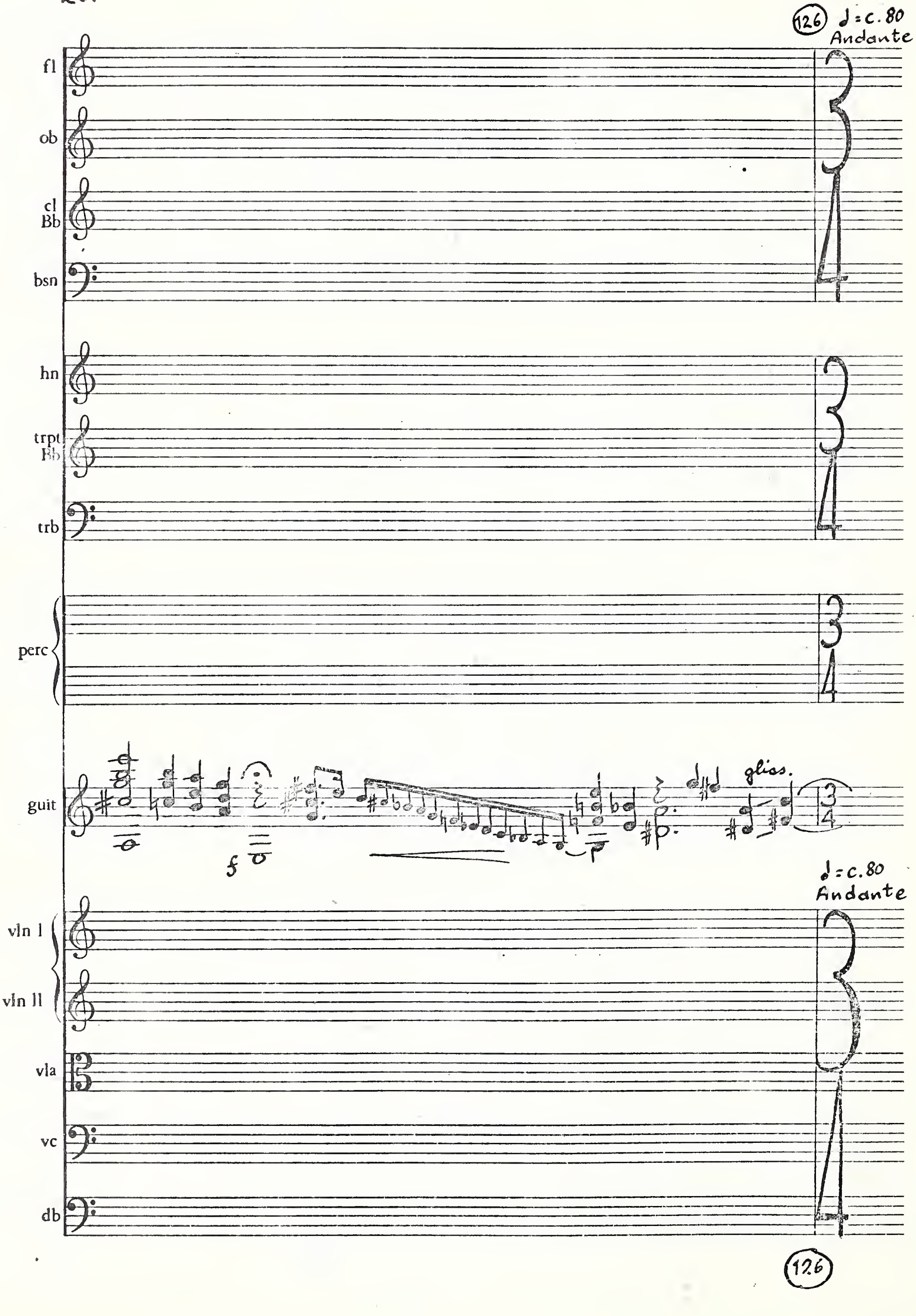

102
fl
sfp
ob
sfp
cl Bb
sfp
bsn
mp
sfp
hn
trpt Bb
mf
trb
perc
guit
p
vln I
sfp
Pizz.
f
vln II
sfp
Pizz
f
vla
sfp
Pizz.
f
vc
mf
sfp
Pizz.
f
db
mf
sfp
Pizz.
f
102

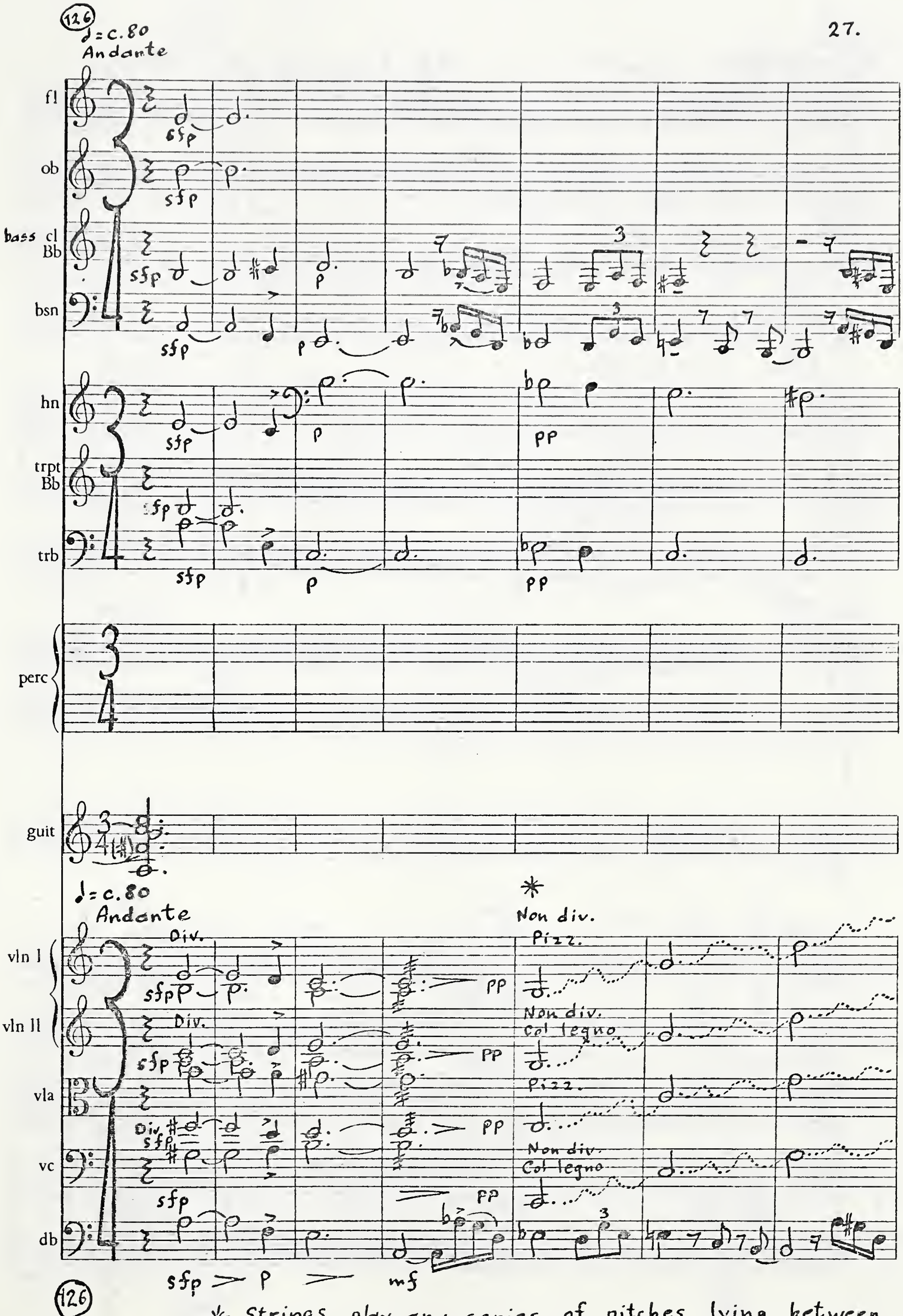

102
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
mf
f
vln I
vln II
vla
vc
db
102


116
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
ff
vln I
vln II
vla
vc
db
116

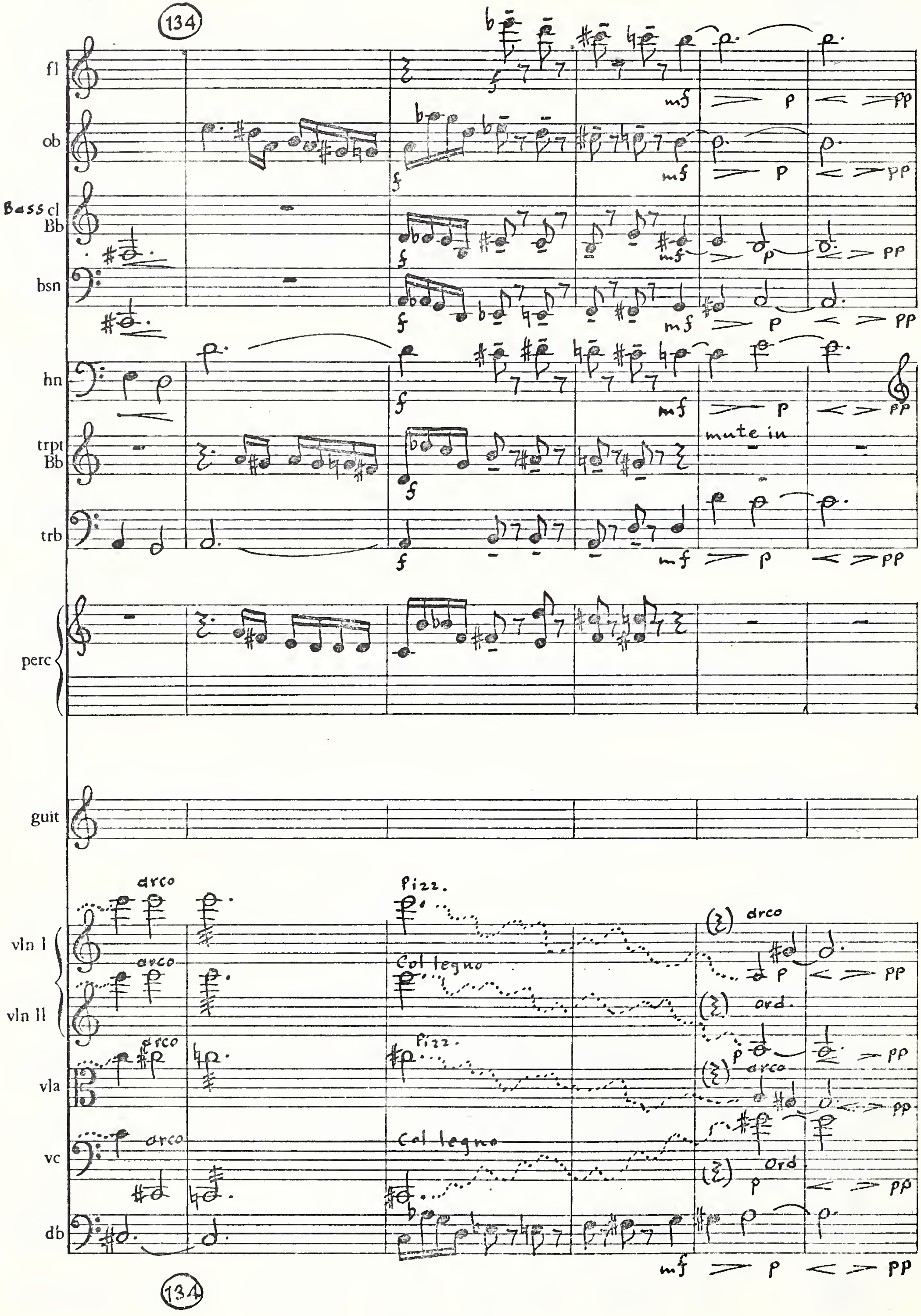

116
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
p
p
mp
p
pp
ppp
p
to Bass Cl.
p
H7
H7
H7
H7
H5
p
p
p
pizz.
p
116

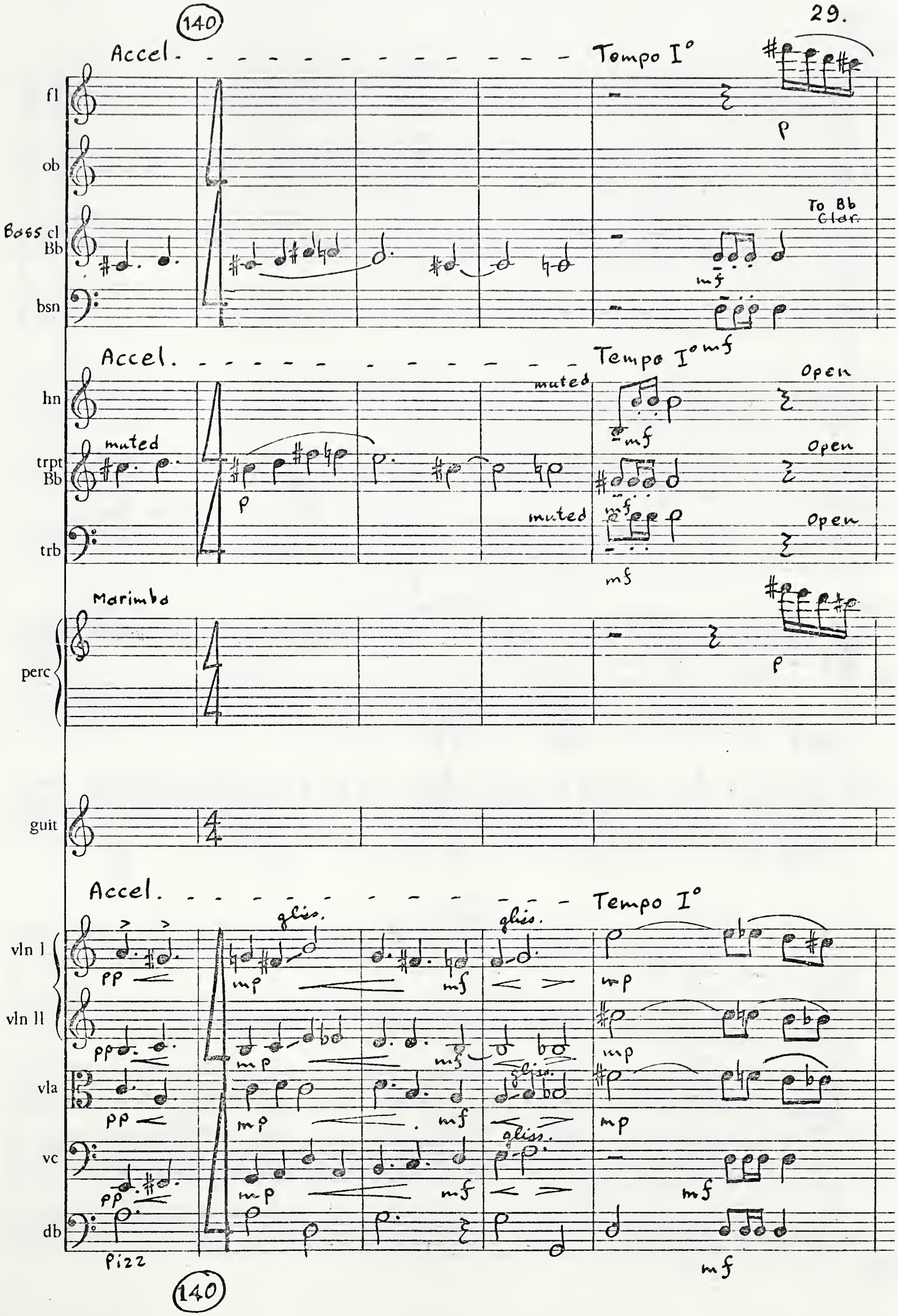

125
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
3
3
3
A Piocere
espress.
mf
accel - - -
vln I
vln II
vla
vc
db
125

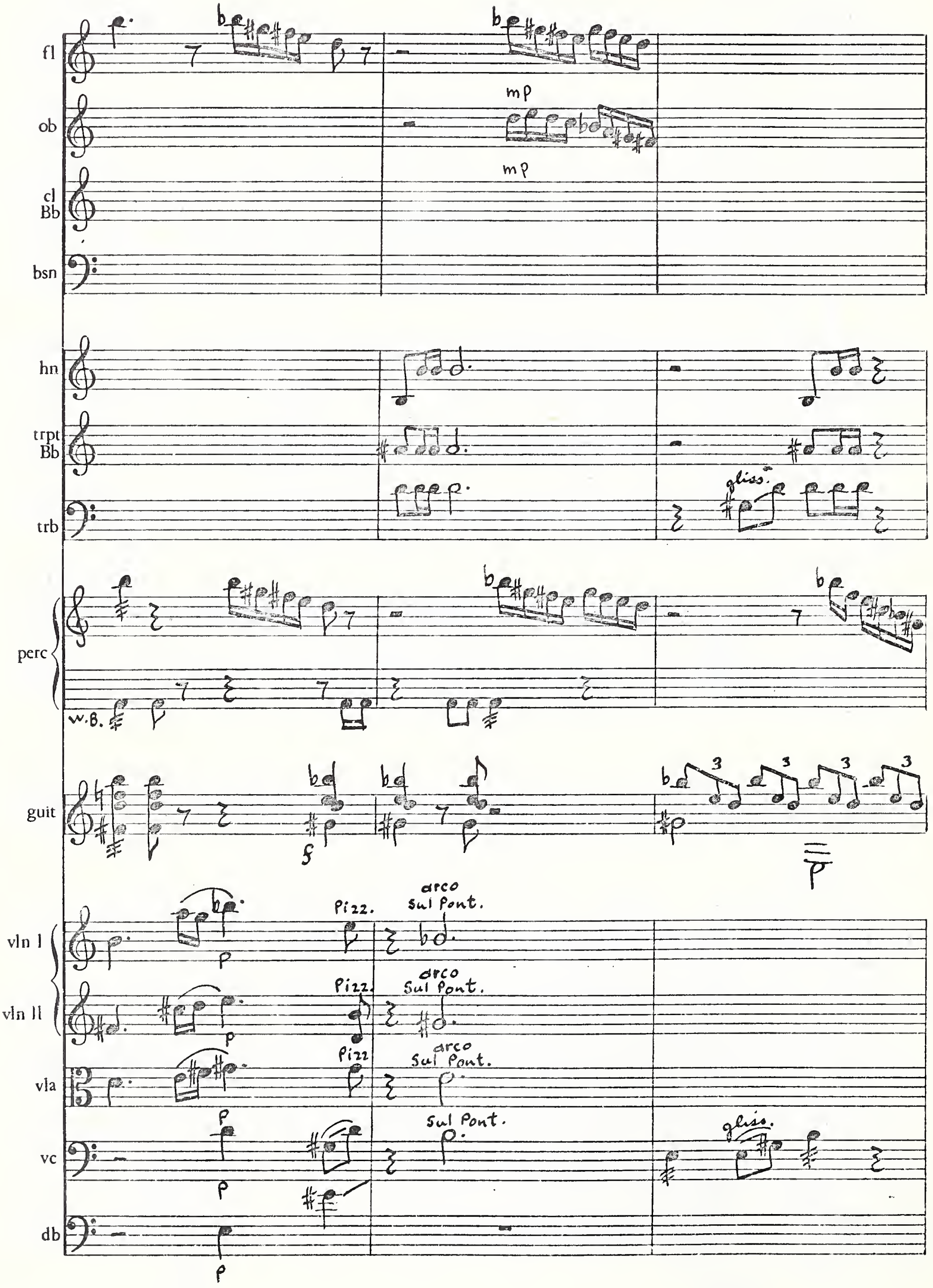

126
♩= c. 80
Andante
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
f
gliss.
3
4
♩= c. 80
Andante
vln I
vln II
vla
vc
db
126

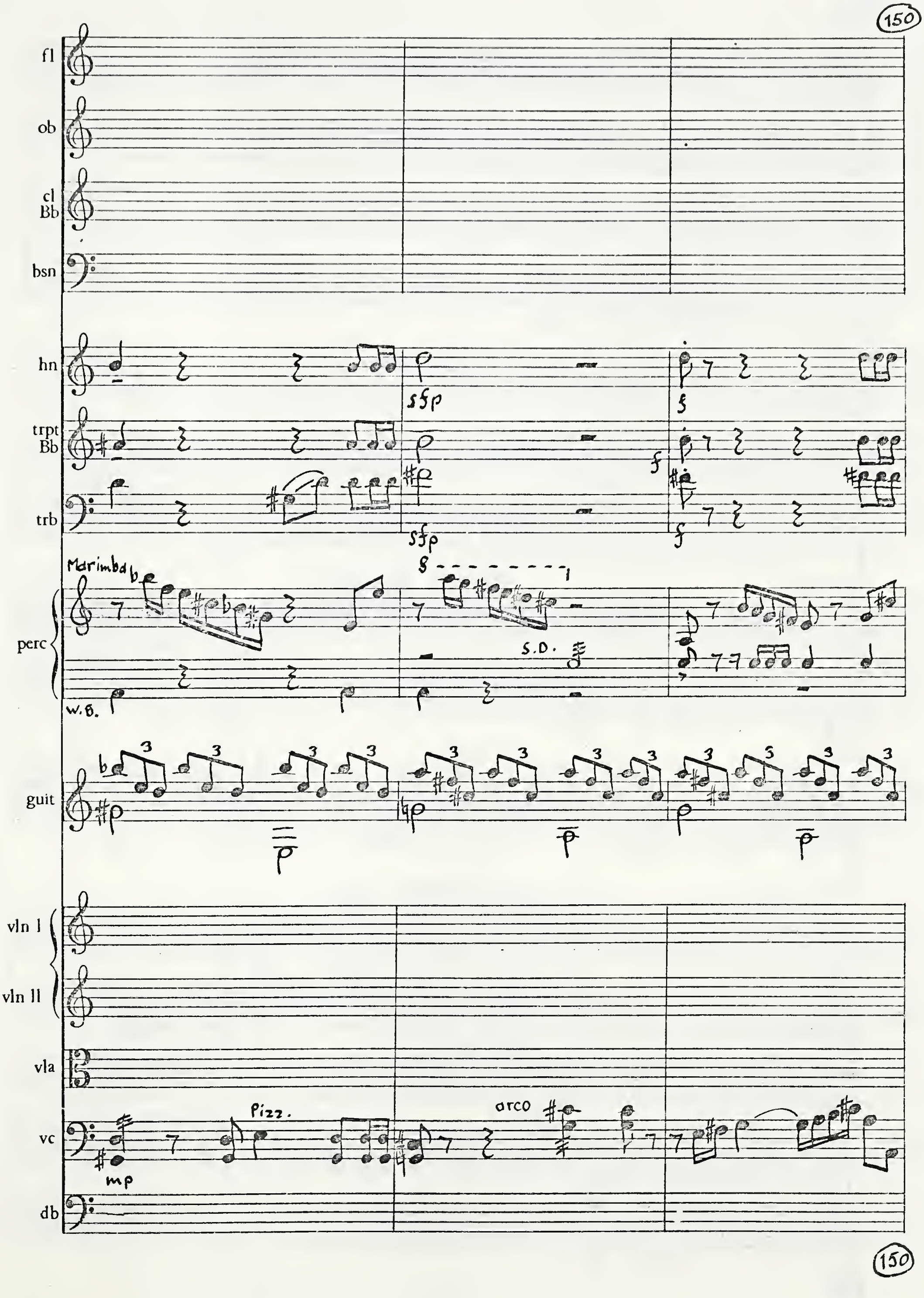

126
♩=c.80
Andante
fl
ob
bass cl Bb
bsn
hn
trpt Bb
trb
perc
guit
sfp
p
pp
mf
Div.
Non div.
Pizz.
Col legno
vln I
vln II
vla
vc
db
*
126

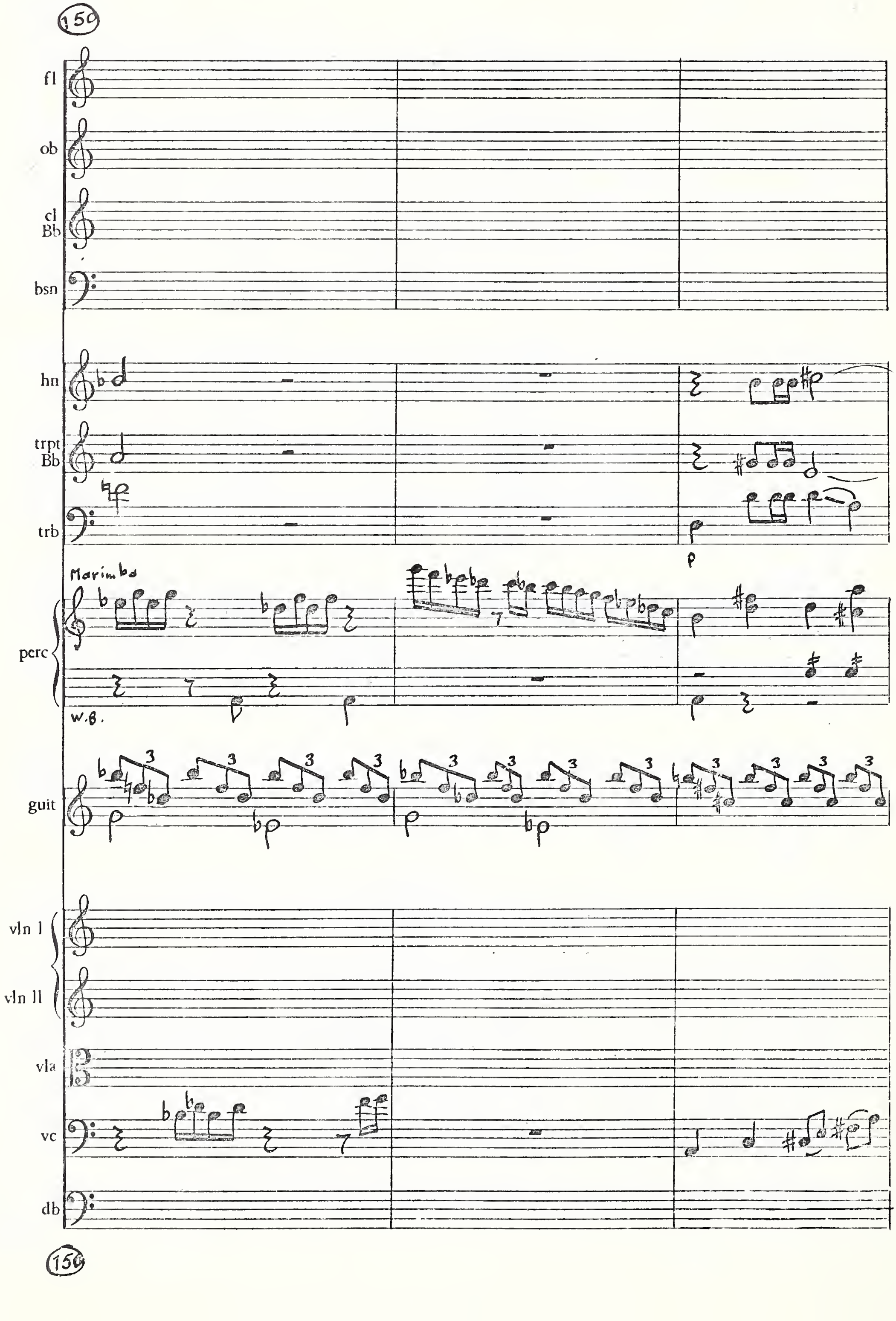
* Strings play any series of pitches lying between the written notes.

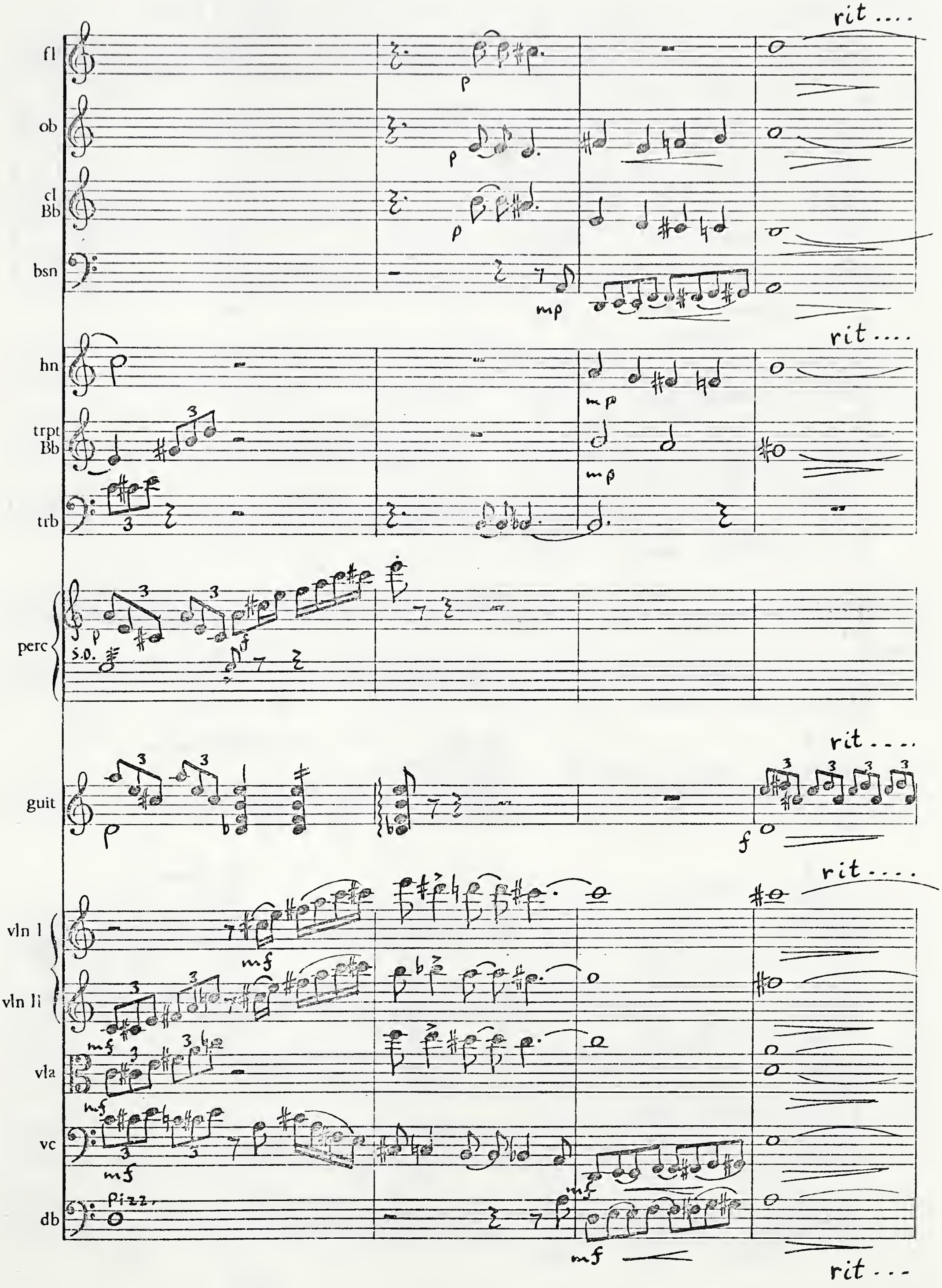

134
fl
ob
Bass cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
arco
pizz.
col legno
arco
ord.
mute in
f
mf
p
pp
134

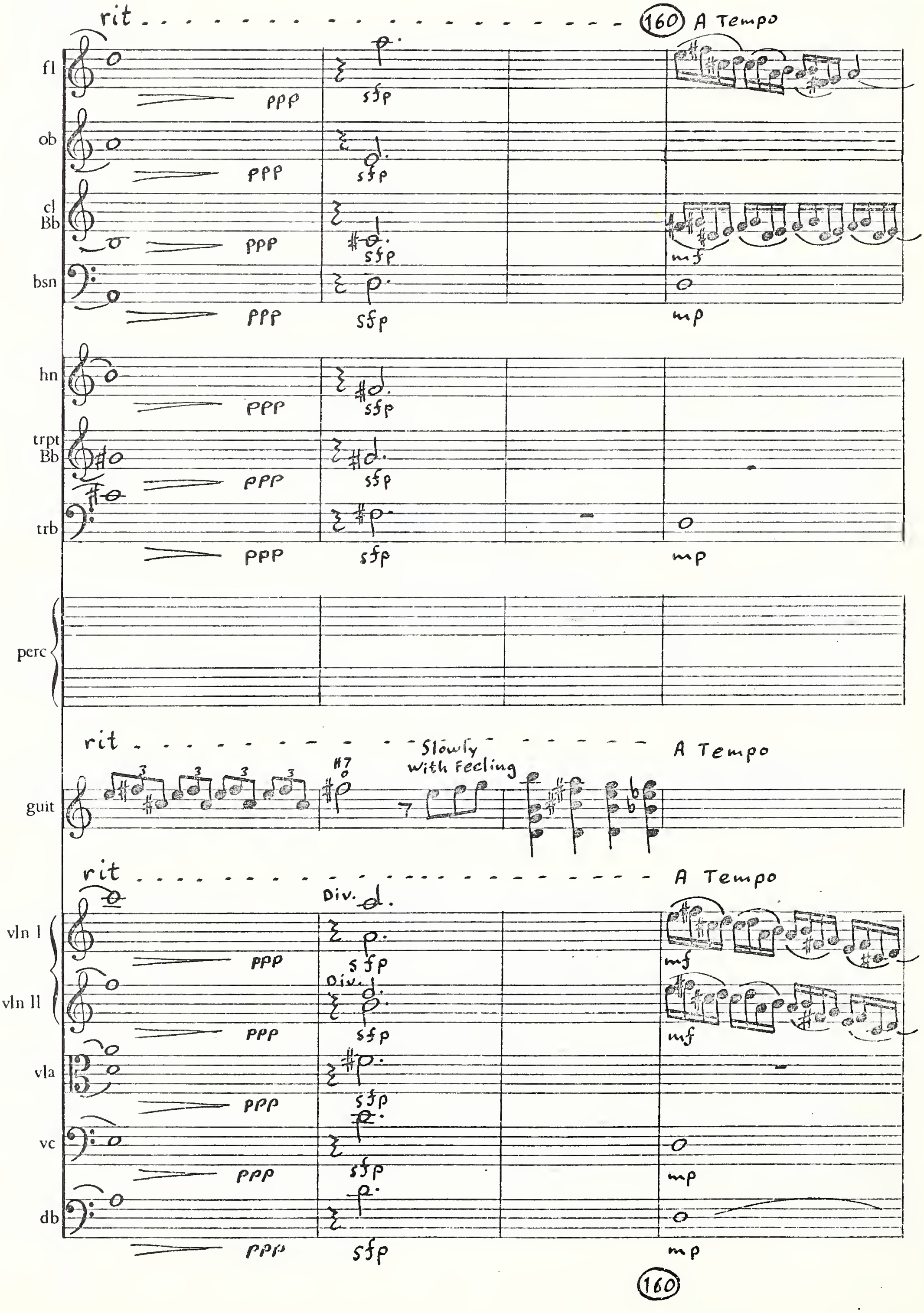

140
Accel.
Tempo I°
fl
ob
Bass cl Bb
To Bb Clar.
bsn
hn
muted
trpt Bb
trb
Open
Marimba
perc
guit
4/4
vln I
vln II
vla
vc
db
glis.
pizz
pp
p
mp
mf
140

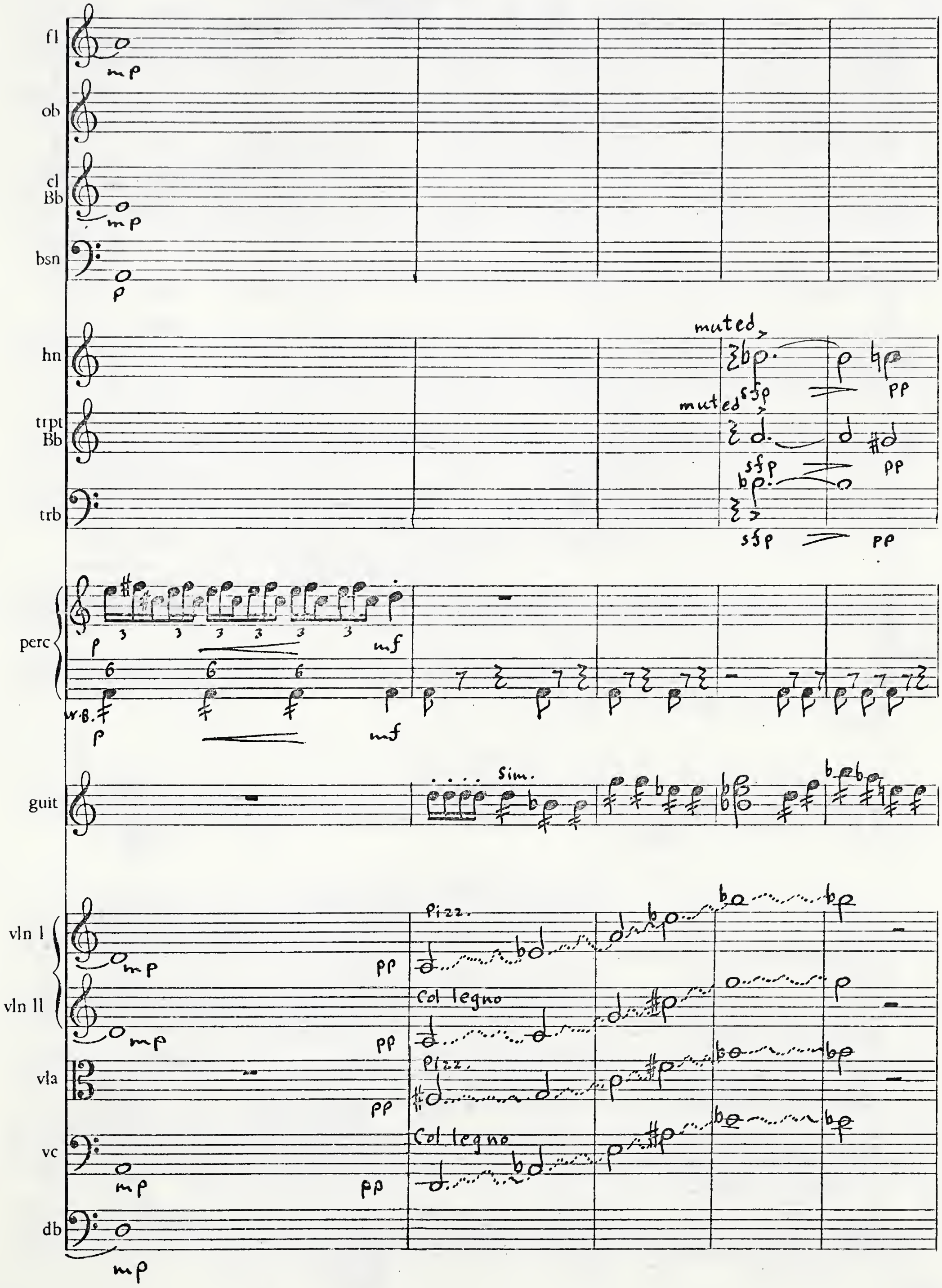

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
W.B.
guit
vln I
vln II
vla
vc
db
mp
mp
gliss.
f
3
pizz.
arco
Sul Pont.
p
Sul Pont.
gliss.

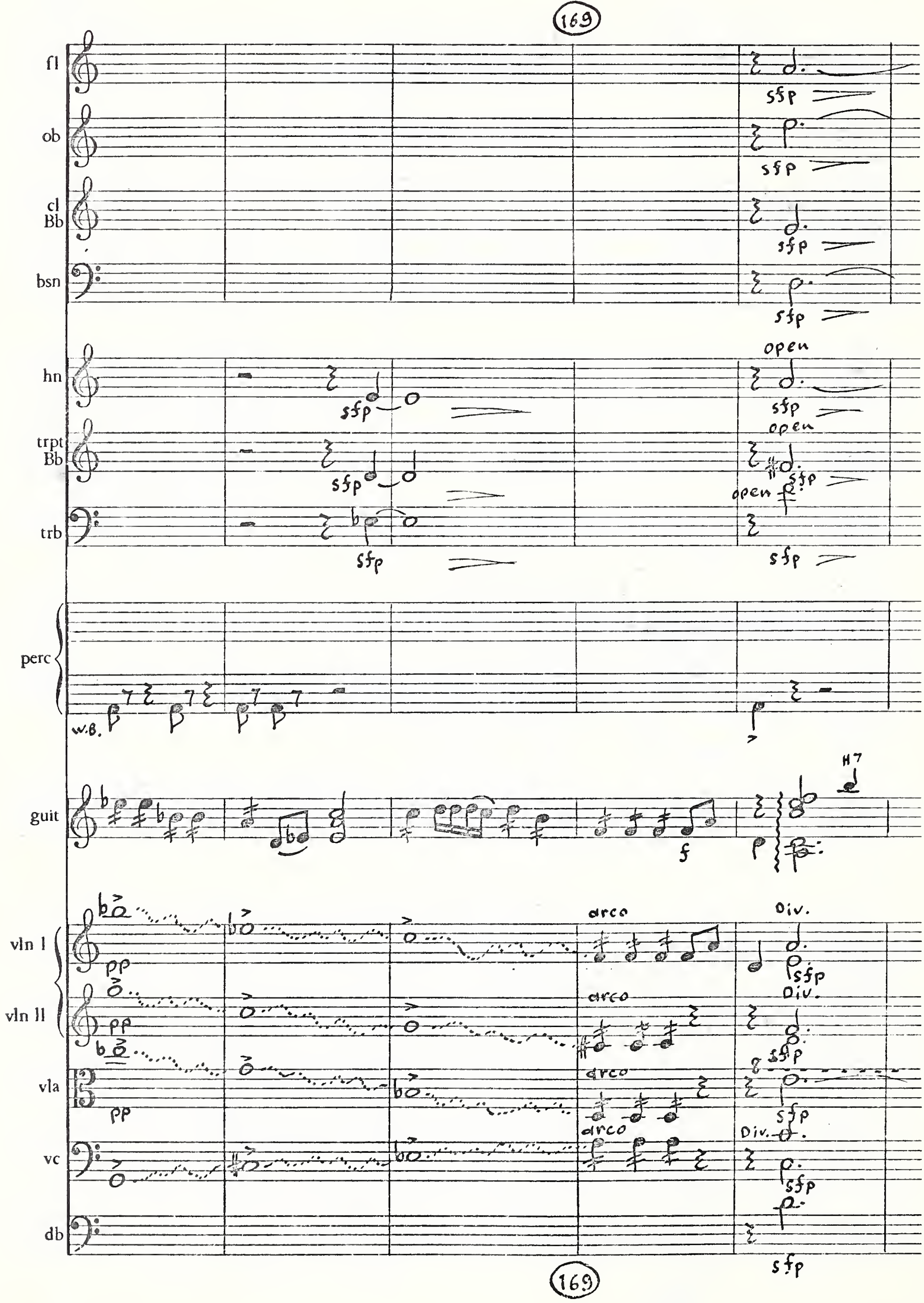

150
fl
ob
cl
Bb
bsn
hn
sfp
f
trpt
Bb
f
trb
sfp
f
Marimba
8
perc
S.D.
W.B.
3
guit
vln I
vln II
vla
Pizz.
arco
vc
mp
db
150

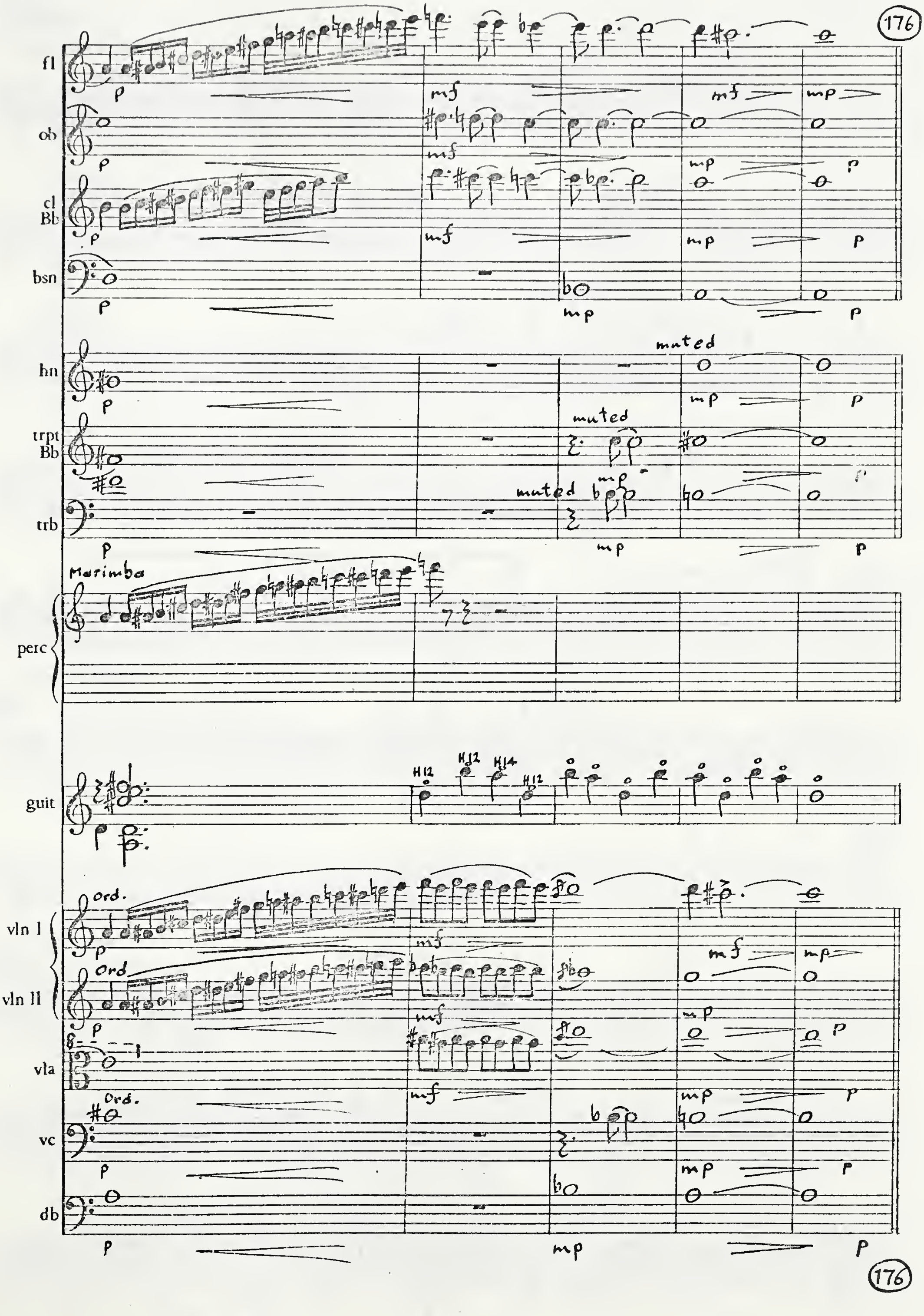

150
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
p
Marimba
perc
W.B.
3
guit
vln I
vln II
vla
vc
db
150

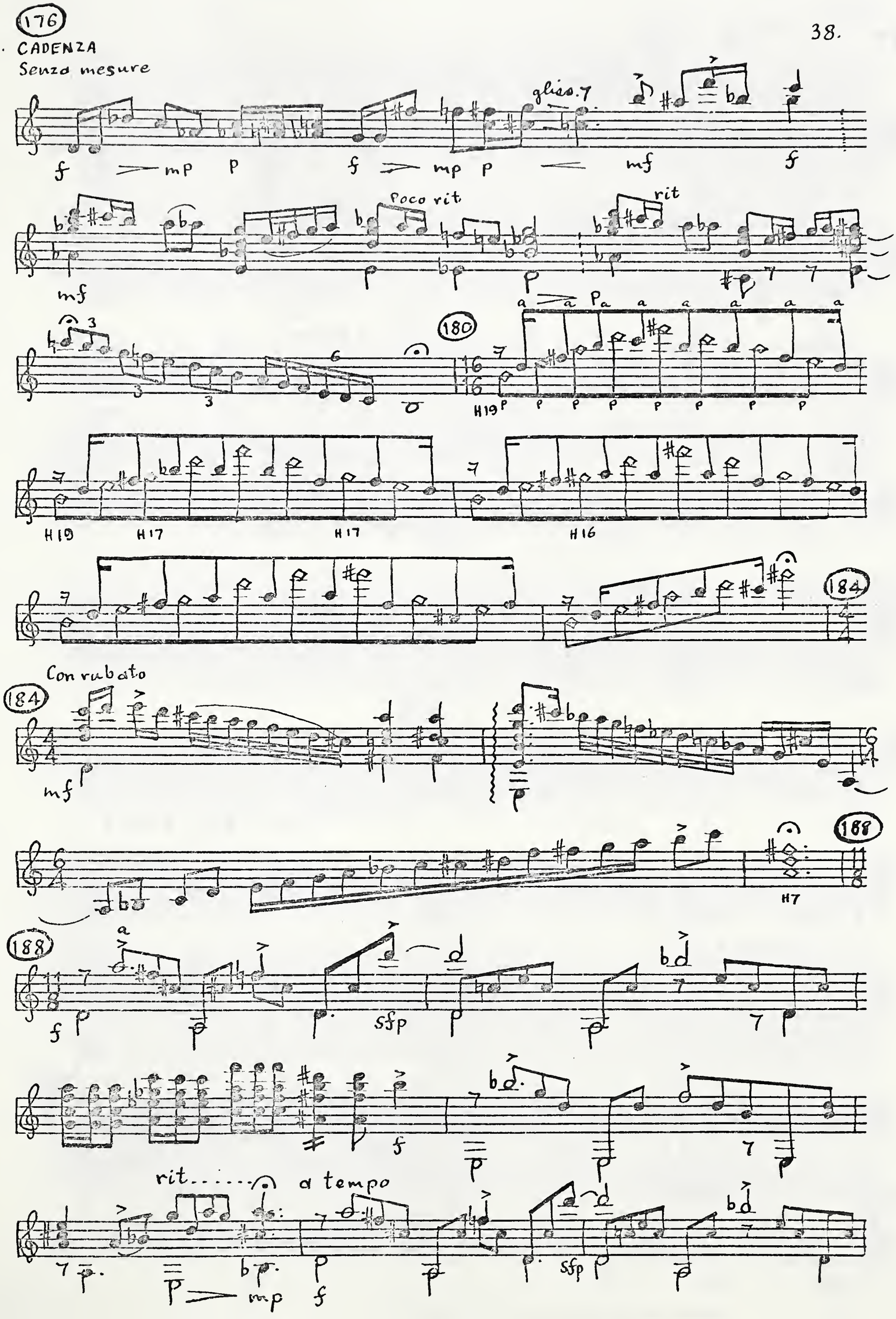

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
rit ....
rit ....
rit ....
rit ....
rit ...
p
mp
mf
f
s.o.
pizz.
3

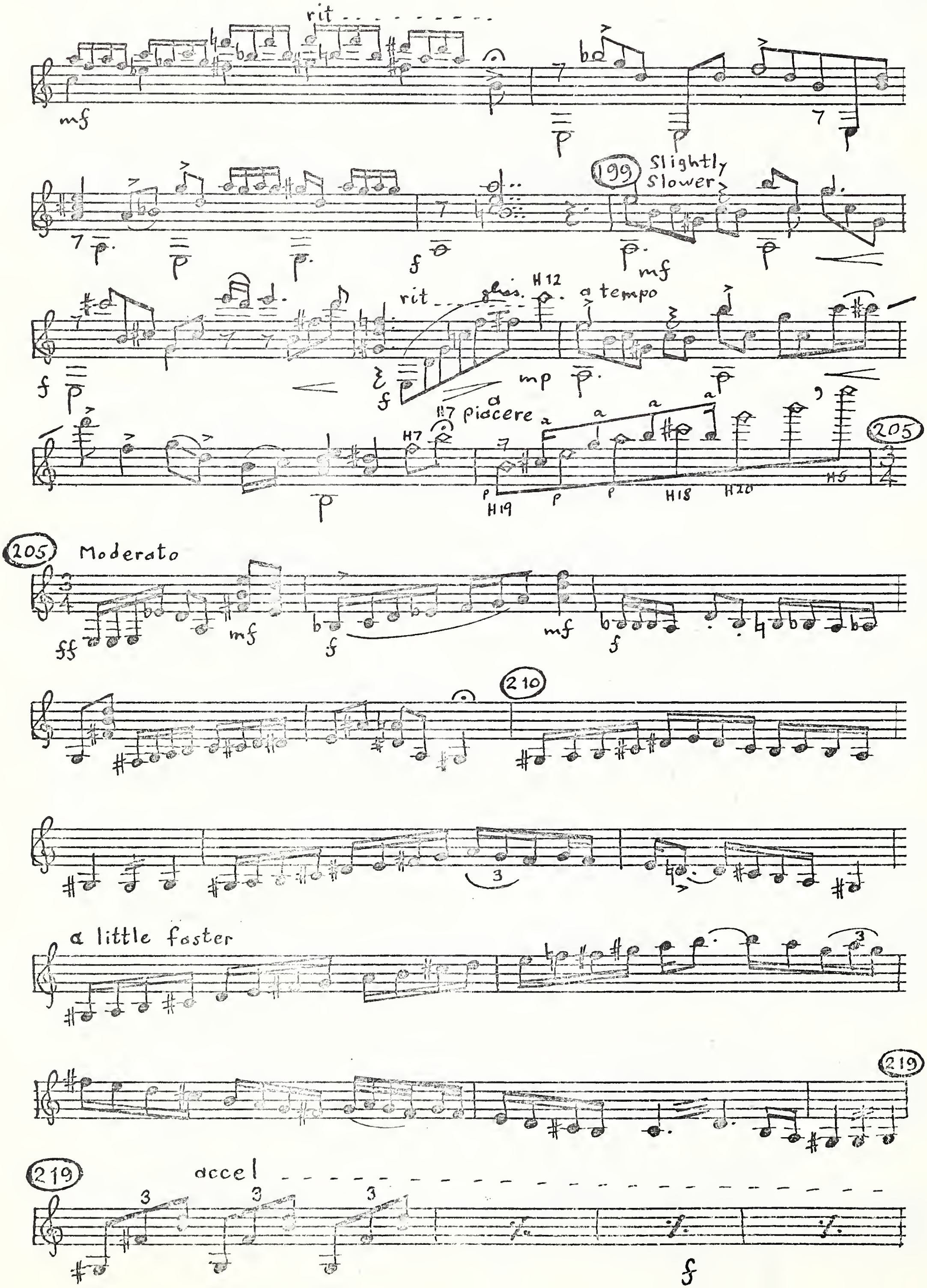

rit
160
A Tempo
fl
ppp
sfp
ob
ppp
sfp
cl Bb
ppp
sfp
mf
bsn
ppp
sfp
mp
hn
ppp
sfp
trpt Bb
ppp
sfp
trb
ppp
sfp
mp
perc
rit
Slowly with Feeling
A Tempo
guit
3
#7
rit
A Tempo
Div.
vln I
ppp
sfp
mf
Div.
vln II
ppp
sfp
mf
vla
ppp
sfp
vc
ppp
sfp
mp
db
ppp
sfp
mp
160

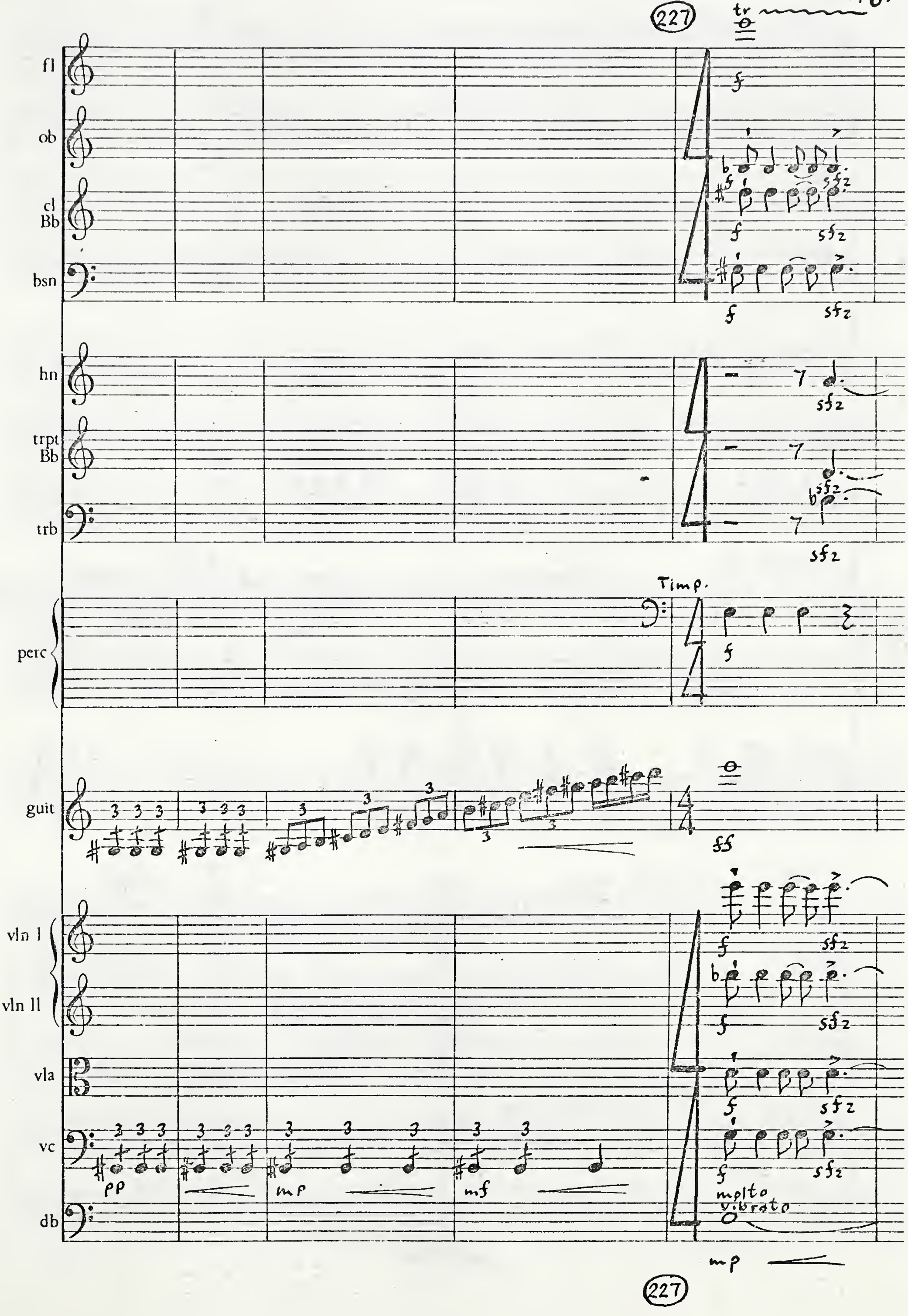

fl
mp
ob
cl Bb
mp
bsn
p
hn
muted
sfp
pp
trpt Bb
muted
sfp
pp
trb
sfp
pp
perc
p
mf
W.B.
p
mf
guit
Sim.
vln I
mp
pp
Pizz.
vln II
mp
pp
Col legno
vla
pp
Pizz.
vc
mp
pp
Col legno
db
mp

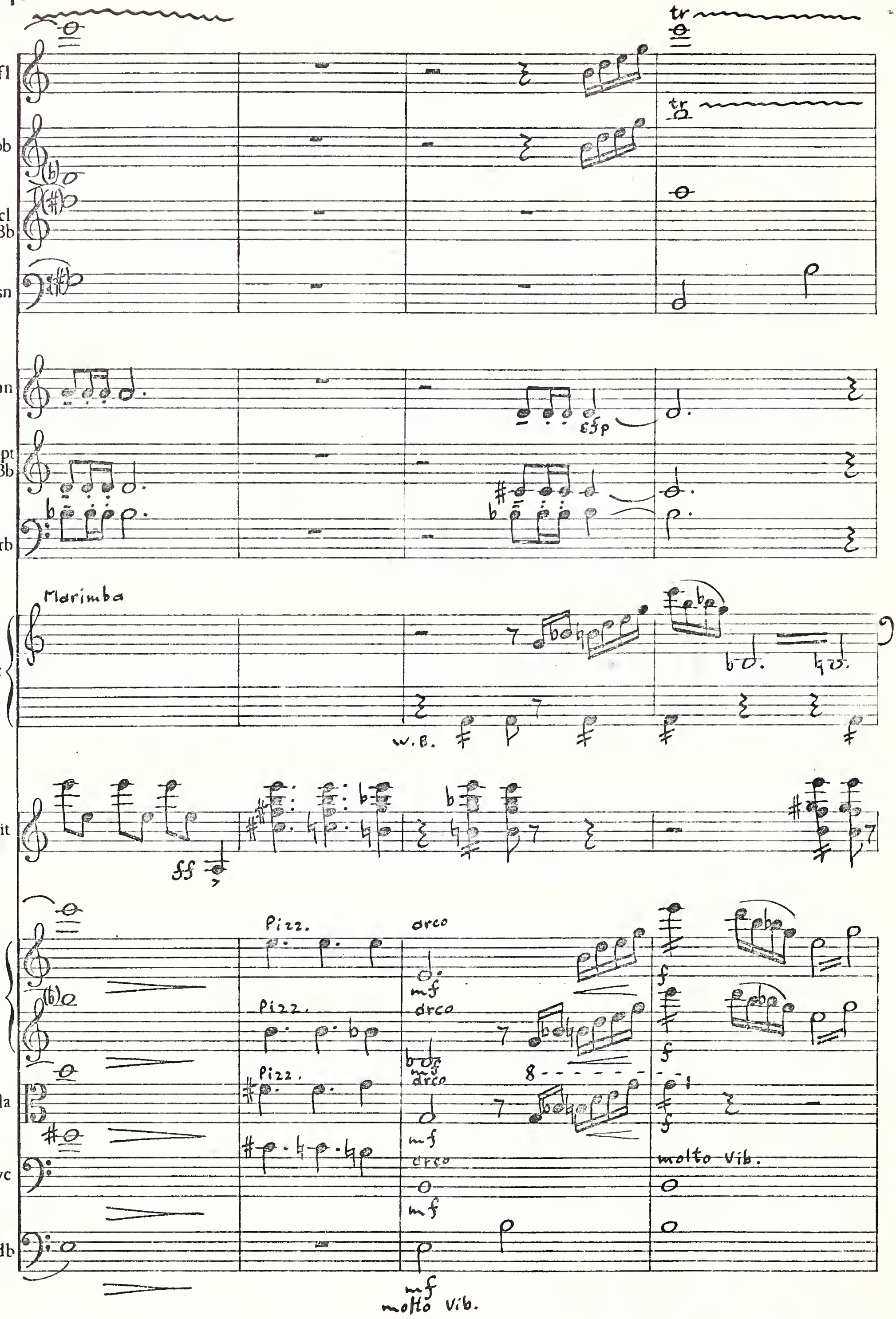

169
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
W.B.
guit
vln I
vln II
vla
vc
db
sfp
open
f
H7
pp
arco
Div.
169

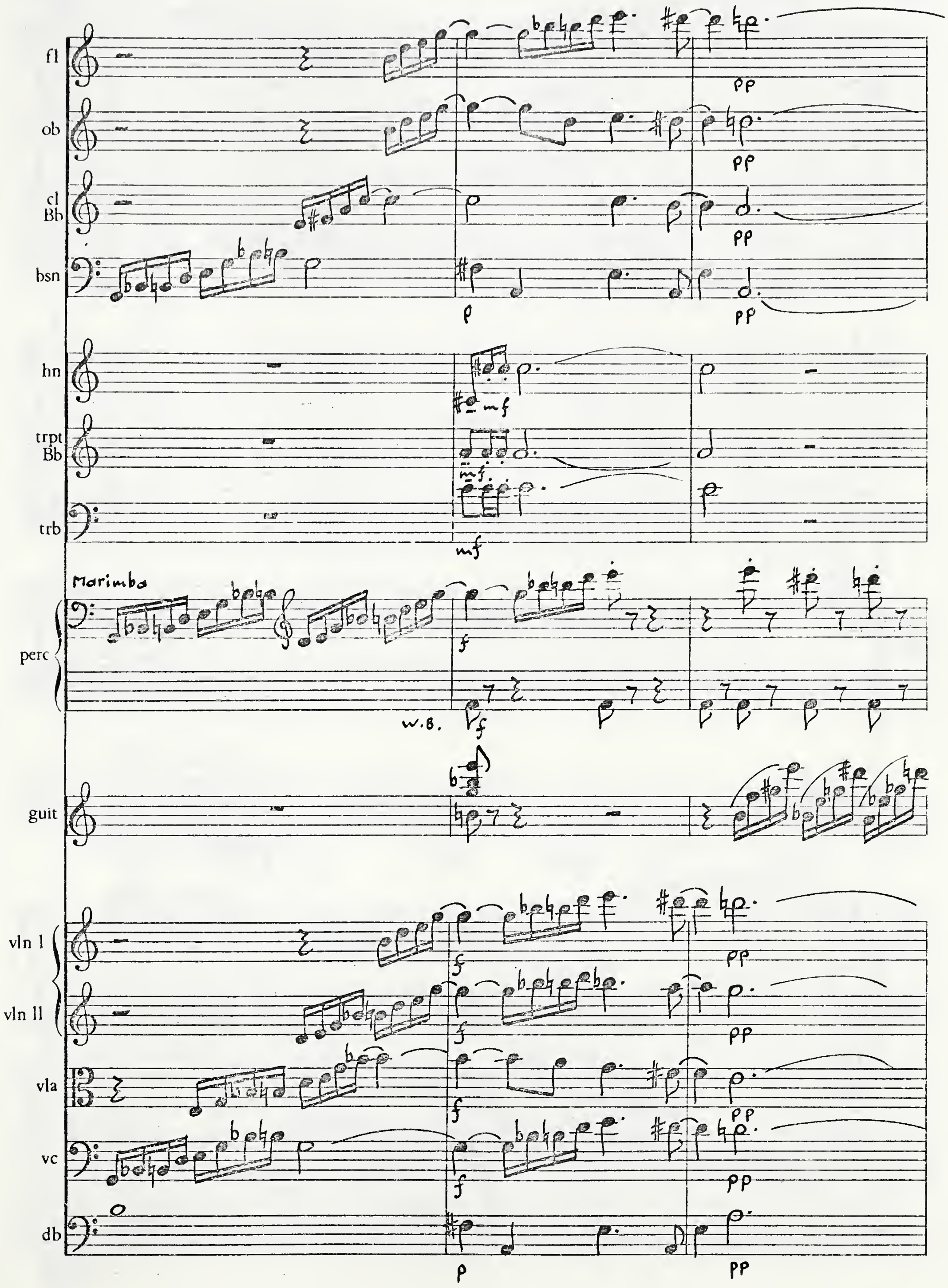

(176)
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Marimba
perc
guit
vln I
vln II
vla
vc
db
p
mf
mp
muted
Ord.
H12
H12
H14
H12
(176)

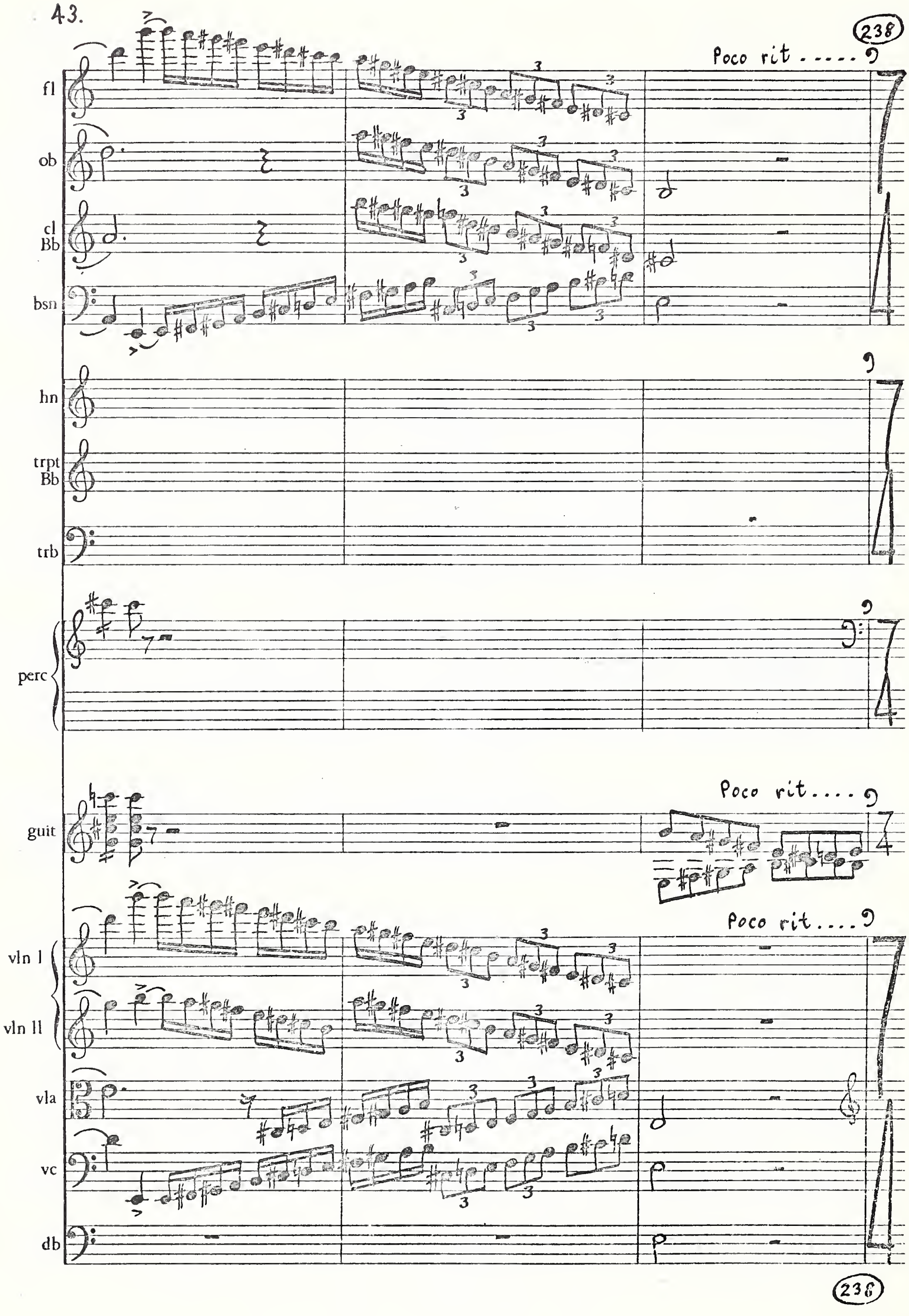

176
CADENZA
Senza mesure
gliss.
f
mp
p
f
mp
p
mf
f
Poco rit.
rit
mf
180
16/16
H19
a
a
P
p
H19
H17
H17
H16
184
Con rubato
184
4/4
mf
6/4
188
H7
188
11/8
a
f
sfp
f
rit......
a tempo
p
mp
f
sfp

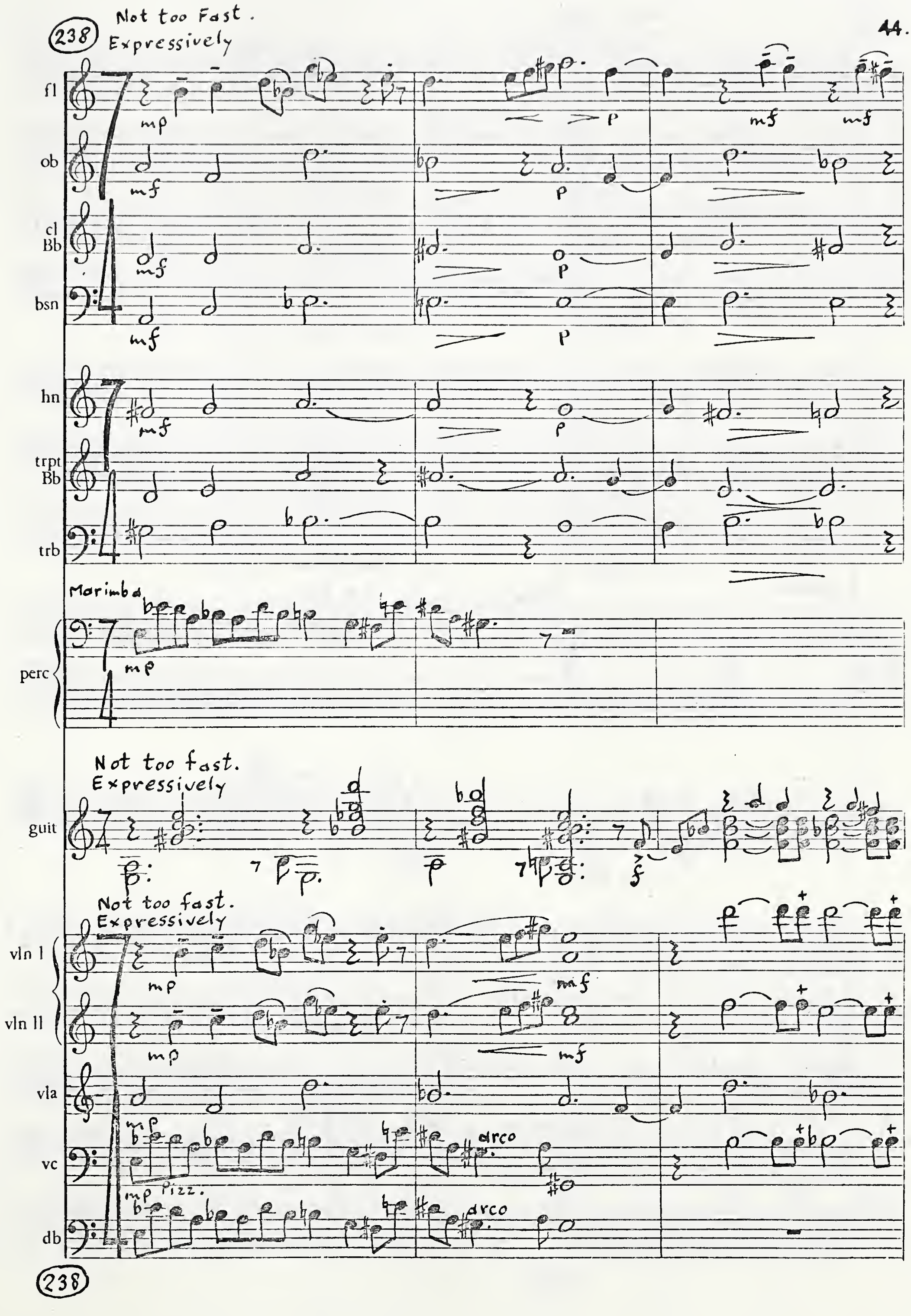

rit
mf
Slightly Slower
199
f
mf
rit
gliss.
H12
a tempo
mp
a piacere
H7
H7
H19
H18
H20
H5
205
205
Moderato
ff
mf
f
mf
f
210
3
a little faster
3
219
219
accel
3
3
3
f

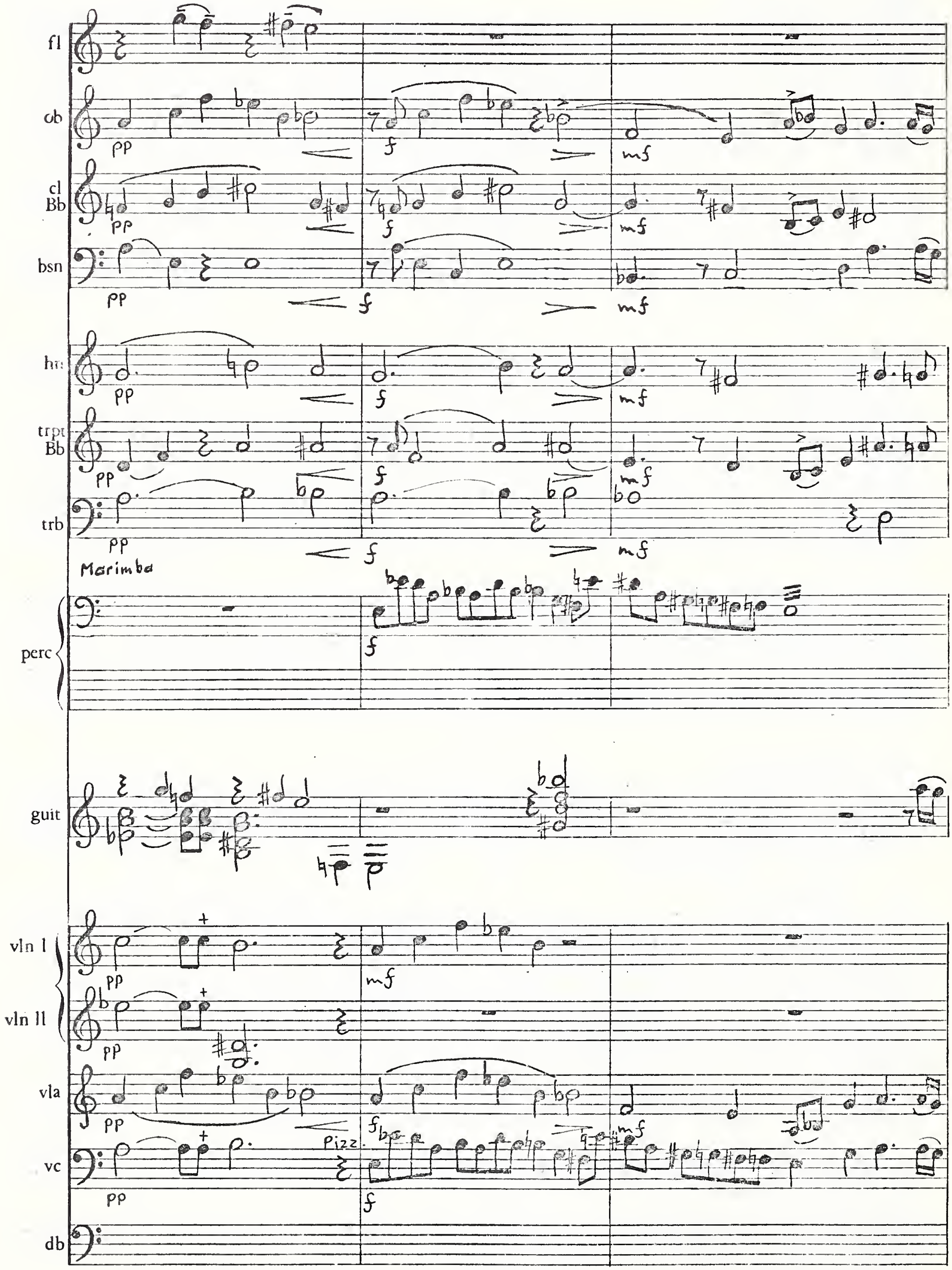

227
tr
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
guit
vln I
vln II
vla
vc
db
f
sfz
ff
pp
mp
mf
molto vibrato
3
4/4
227

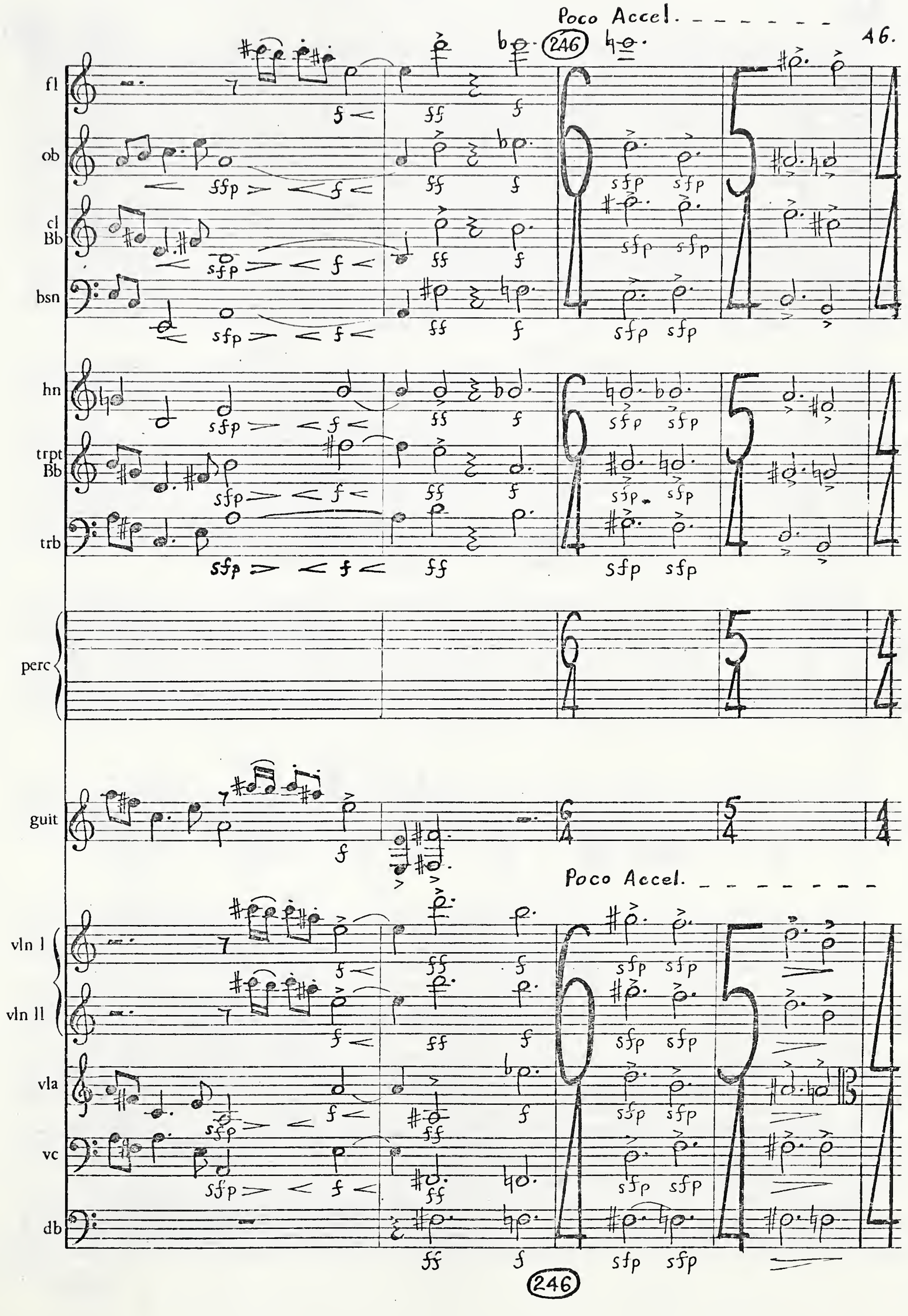

tr
fl
ob
cl
Bb
bsn
hn
efp
trpt
Bb
trb
Marimba
perc
w.B.
guit
ff
Pizz.
arco
mf
vln I
vln II
f
vla
8
vc
molto Vib.
db
molto Vib.

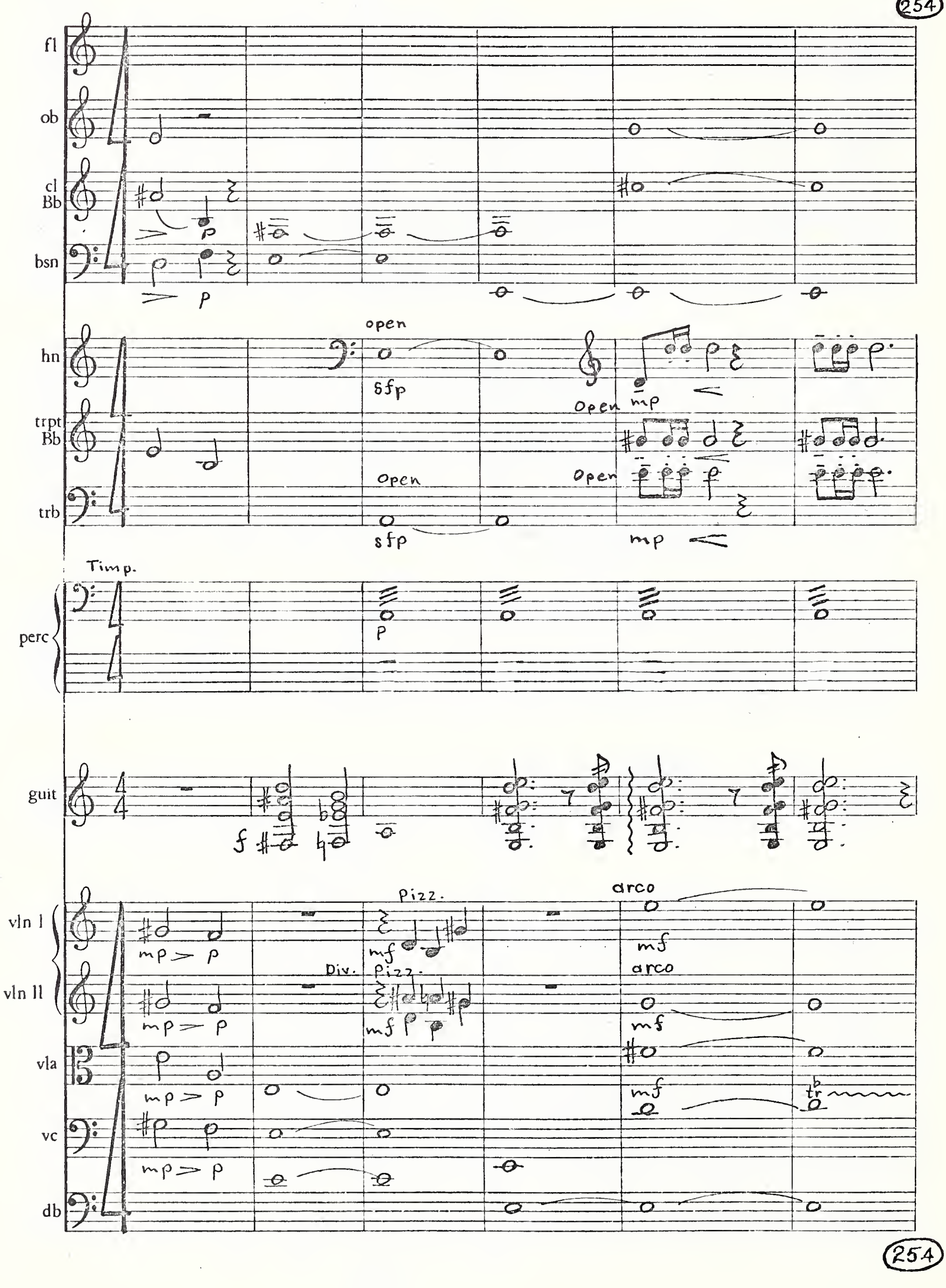

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Marimba
perc
w.B.
guit
vln I
vln II
vla
vc
db
pp
p
mf
f

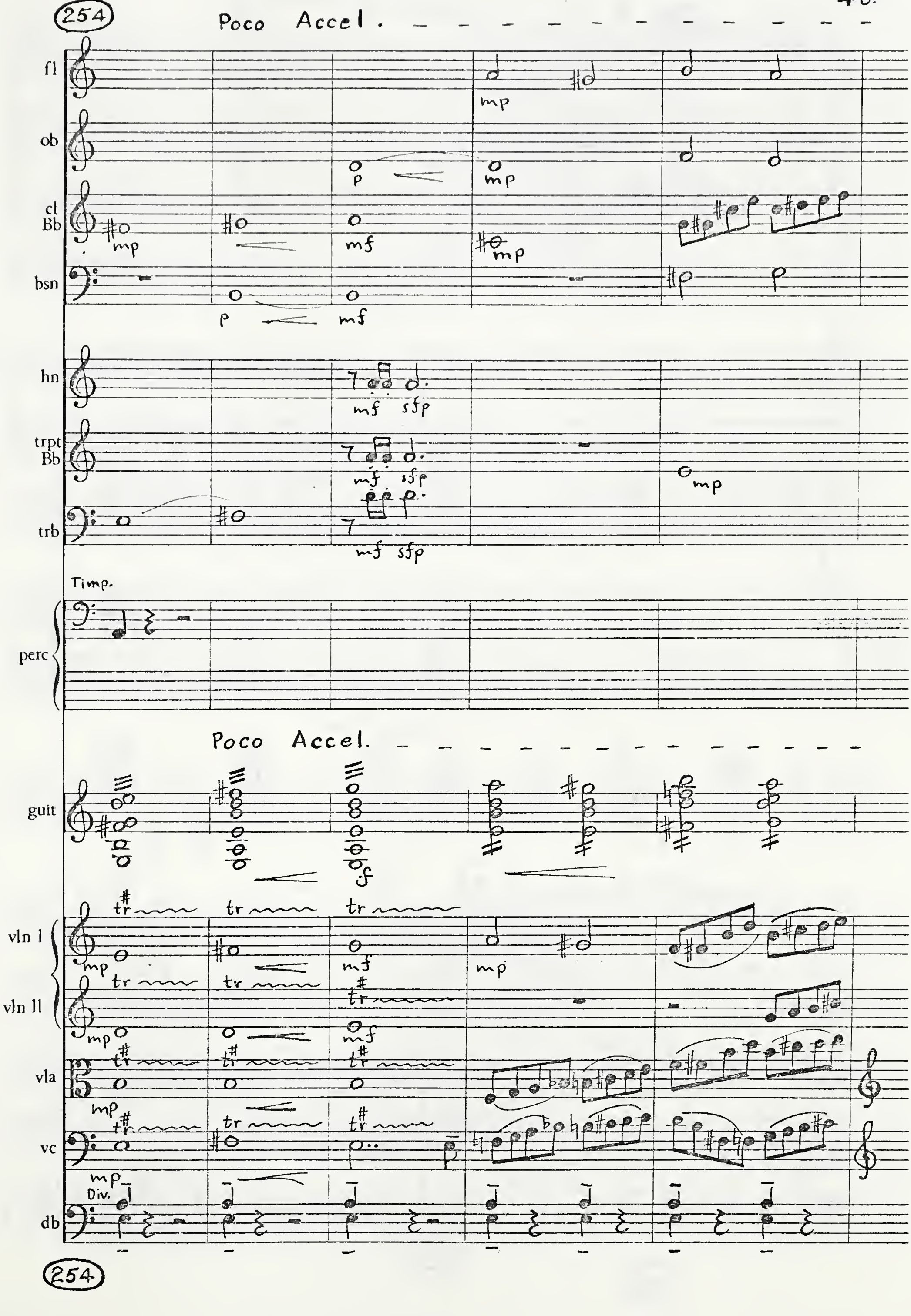

238
Poco rit.....
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
Poco rit....
guit
Poco rit....
vln I
vln II
vla
vc
db
238

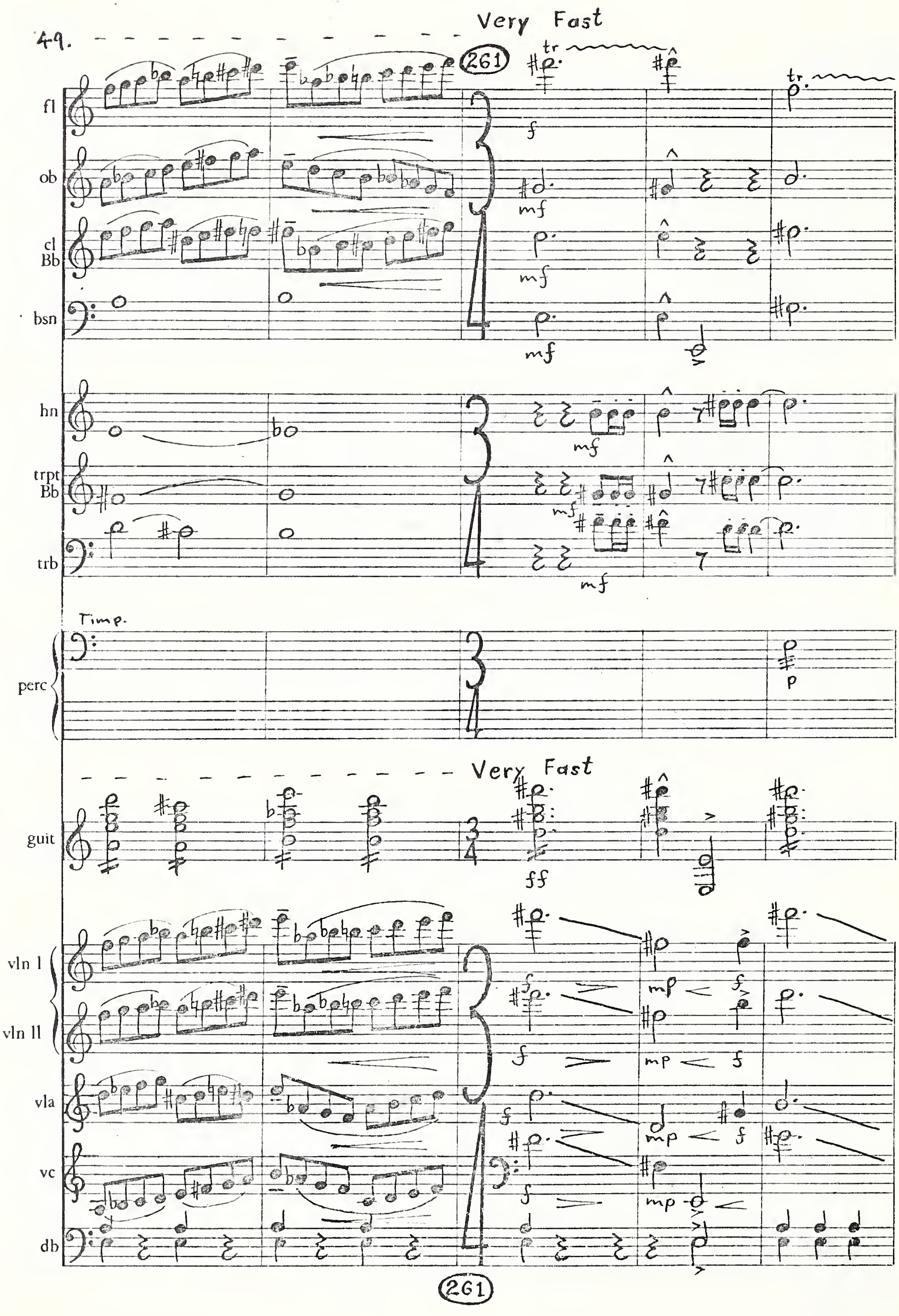

(238)
Not too Fast.
Expressively
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Marimba
perc
Not too fast.
Expressively
guit
Not too fast.
Expressively
vln I
vln II
vla
vc
db
mp
mf
p
arco
pizz.
(238)

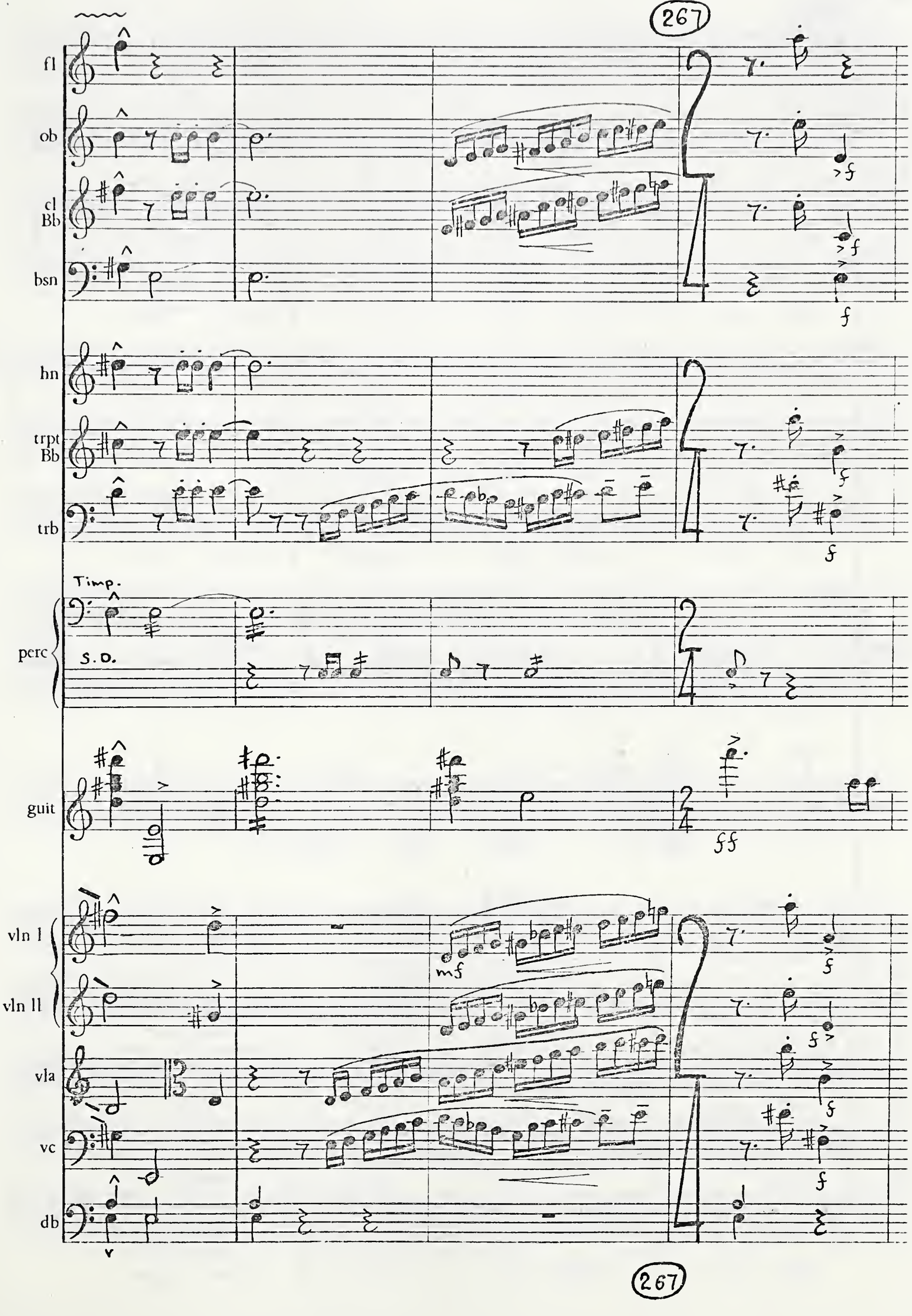

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Marimba
perc
guit
vln I
vln II
vla
vc
db
pp
f
mf
Pizz.

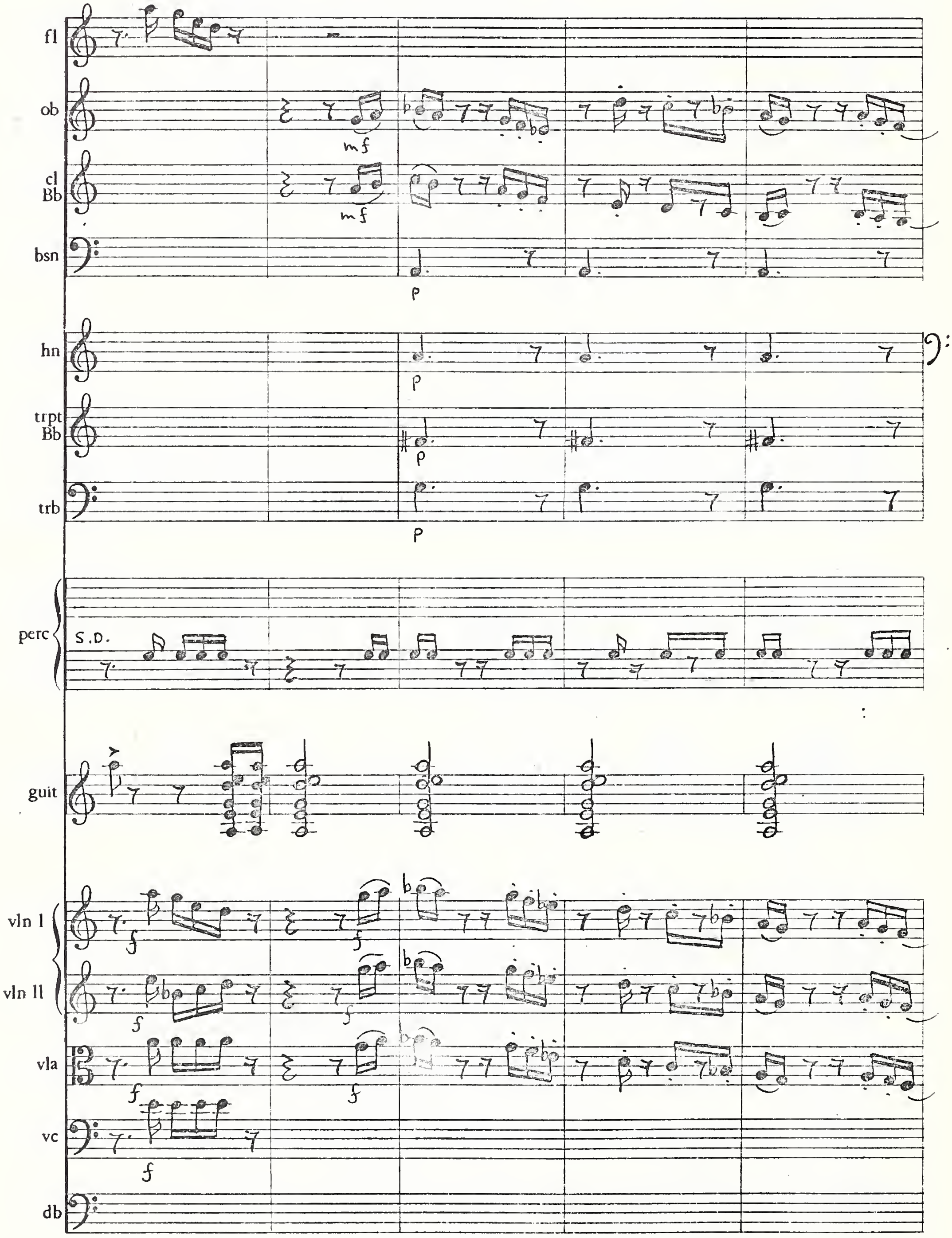

Poco Accel. - - - - - - - -
246
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
sfp
f
ff
Poco Accel. - - - - - - - -
246

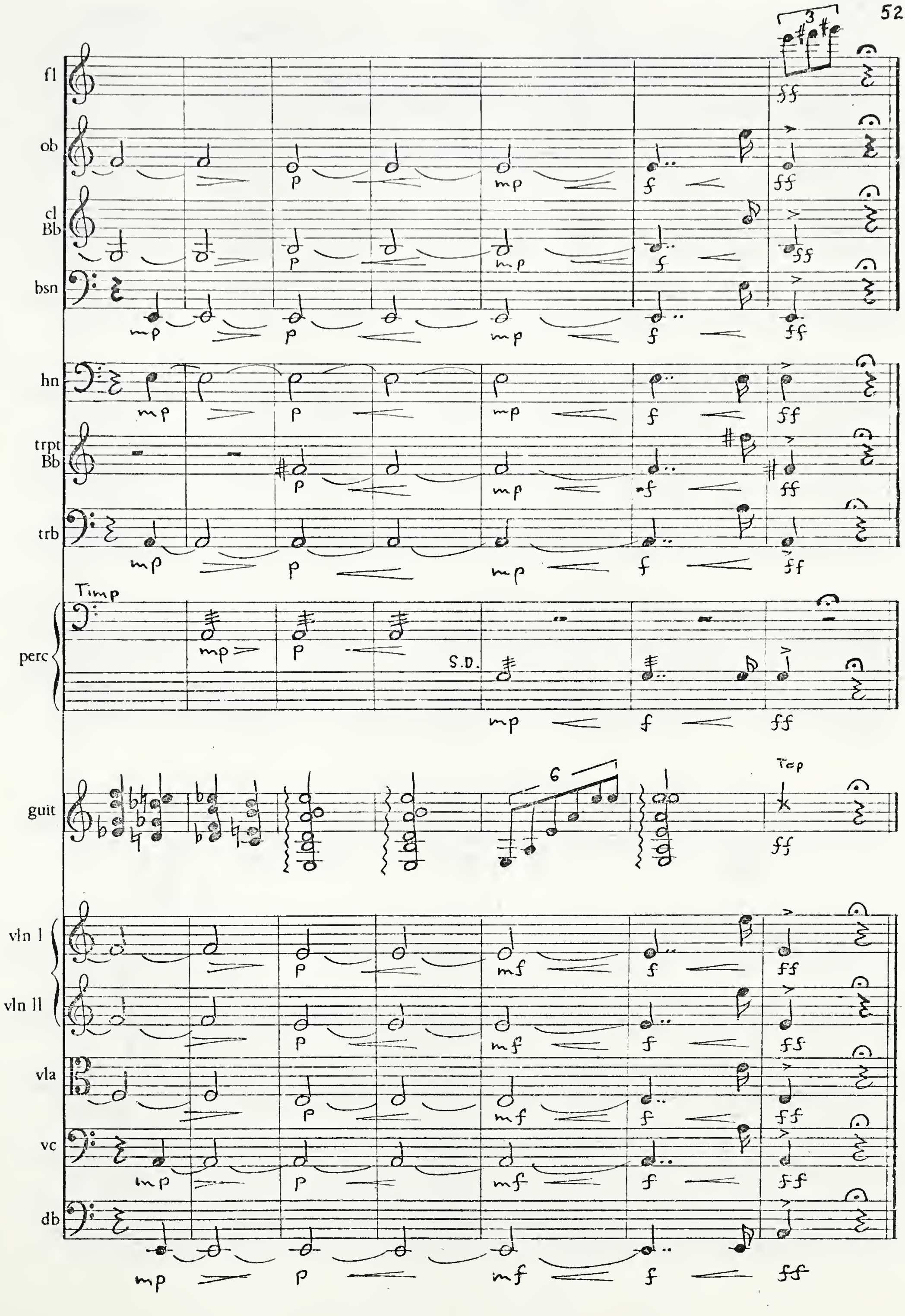

254
fl
ob
cl Bb
bsn
> p
hn
open
sfp
Open
mp
trpt Bb
trb
Open
Open
sfp
mp
Timp.
perc
p
guit
4/4
f
vln I
vln II
vla
vc
db
mp > p
Pizz.
mf
arco
Div.
Pizz.
tr
254


254
Poco Accel.
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
Poco Accel.
guit
vln I
vln II
vla
vc
Div.
db
mp
p
mf
sfp
f
tr
254


Very Fast
261
tr.
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
Timp.
perc
Very Fast
guit
vln I
vln II
vla
vc
db
f
mf
mf
mf
mf
mf
mf
p
ff
f
mp
f
f
mp
f
f
mp
f
f
mp
261

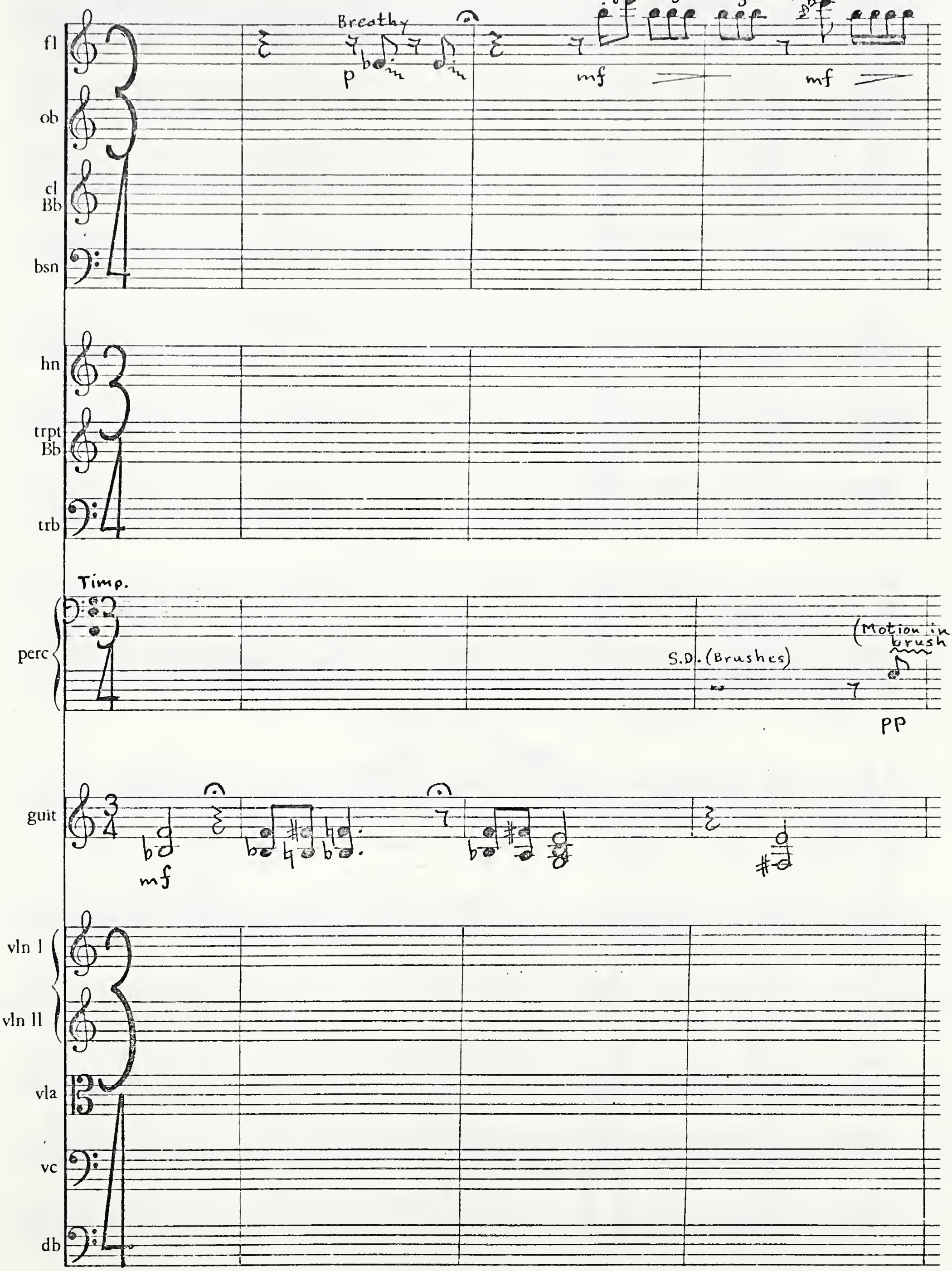

267
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
S.D.
guit
vln I
vln II
vla
vc
db
f
ff
mf
267

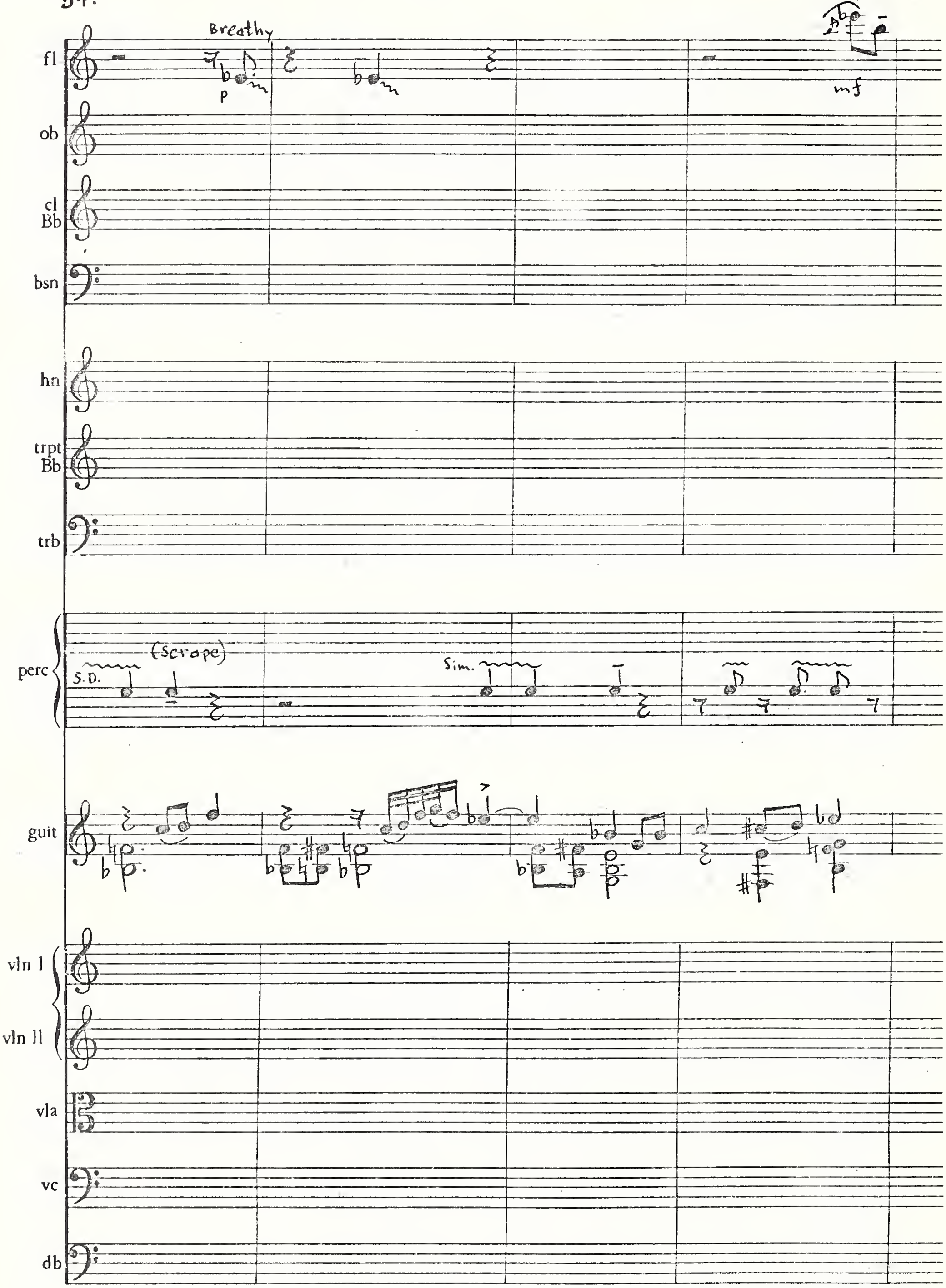

fl
ob
mf
cl Bb
mf
bsn
p
hn
p
trpt Bb
p
trb
p
perc
S.D.
guit
vln I
f
f
vln II
f
f
vla
f
f
vc
f
db

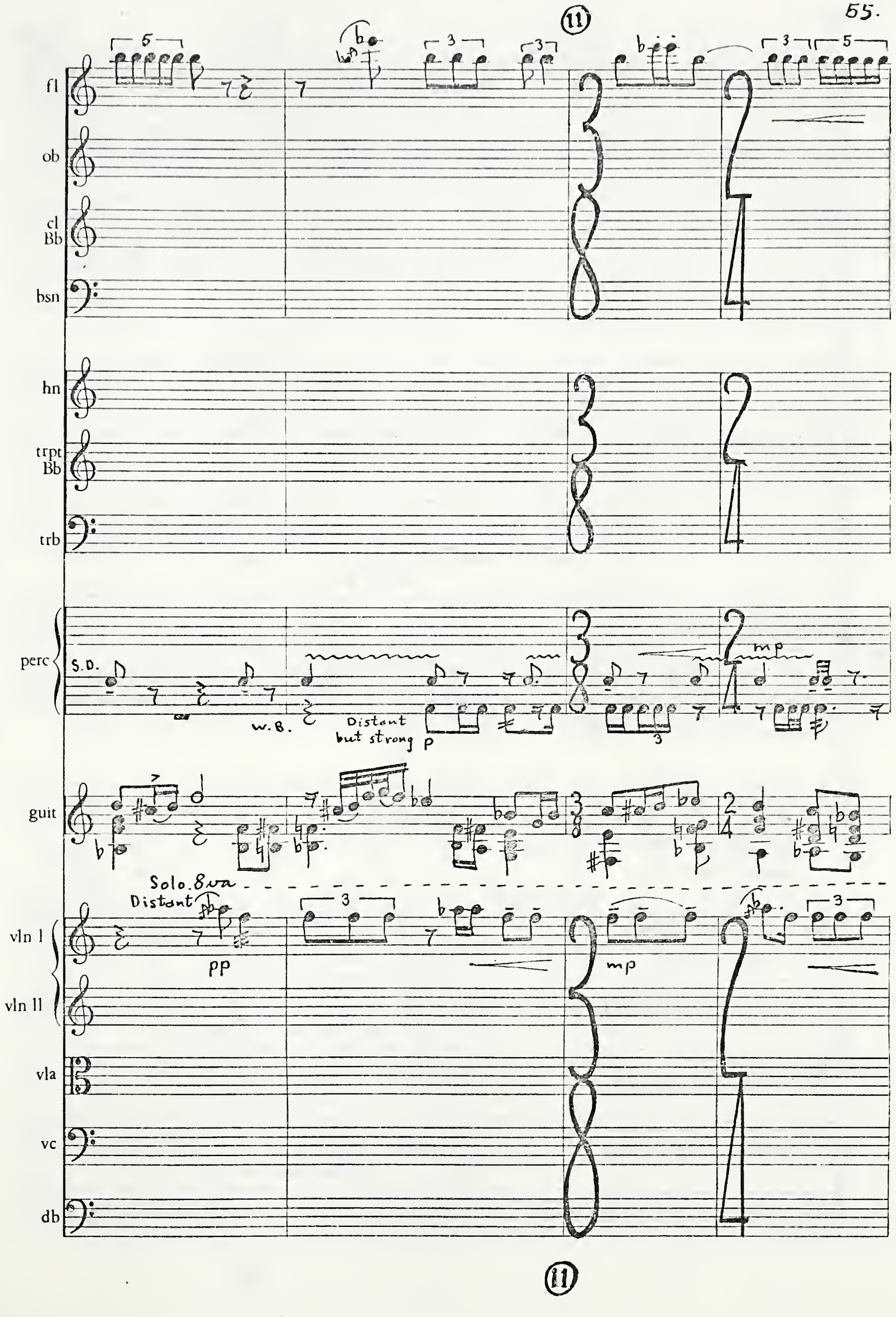

fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
Timp
perc
S.D.
guit
Top
vln I
vln II
vla
vc
db
3
6
mp
p
mf
f
ff

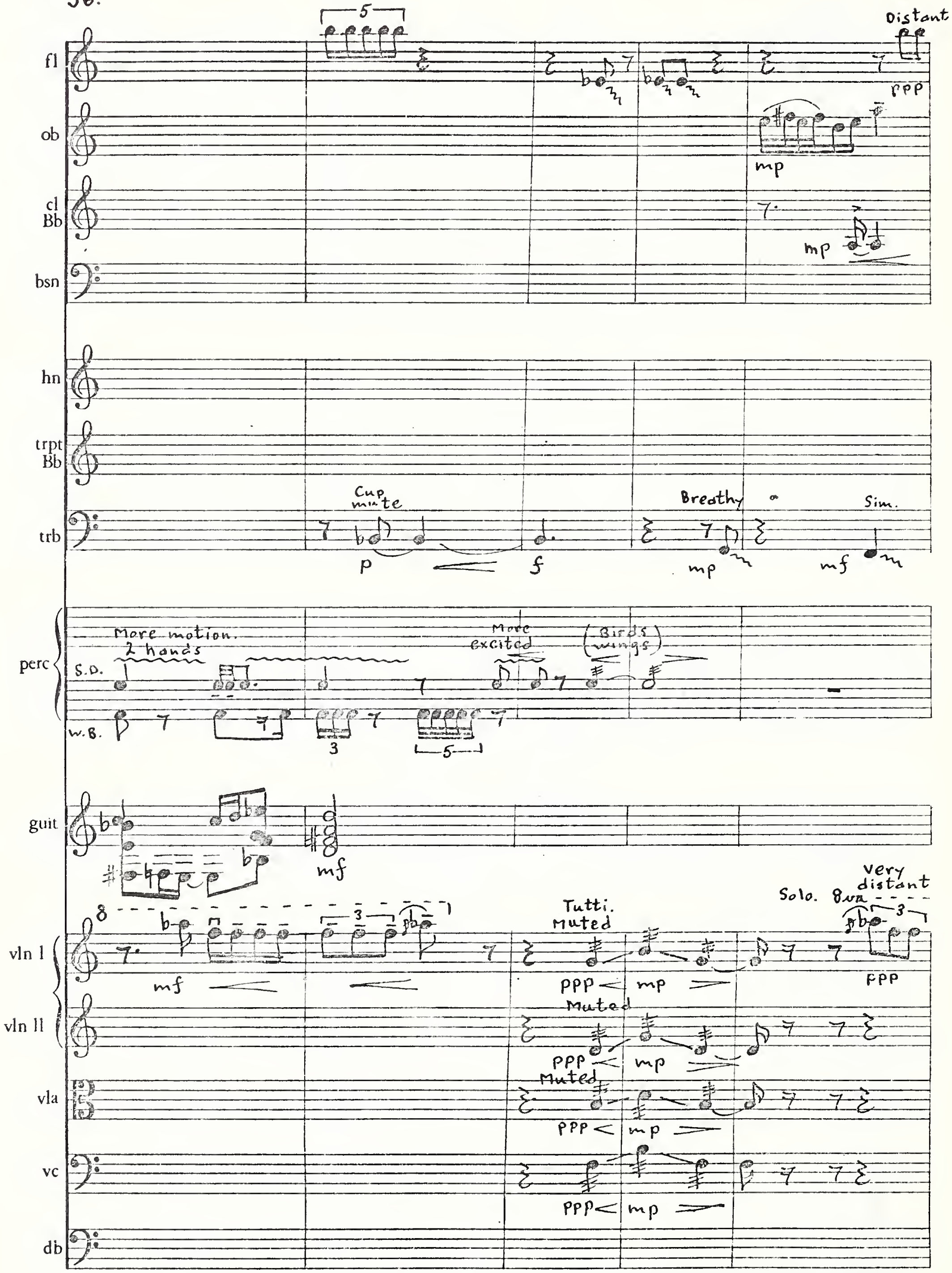
II

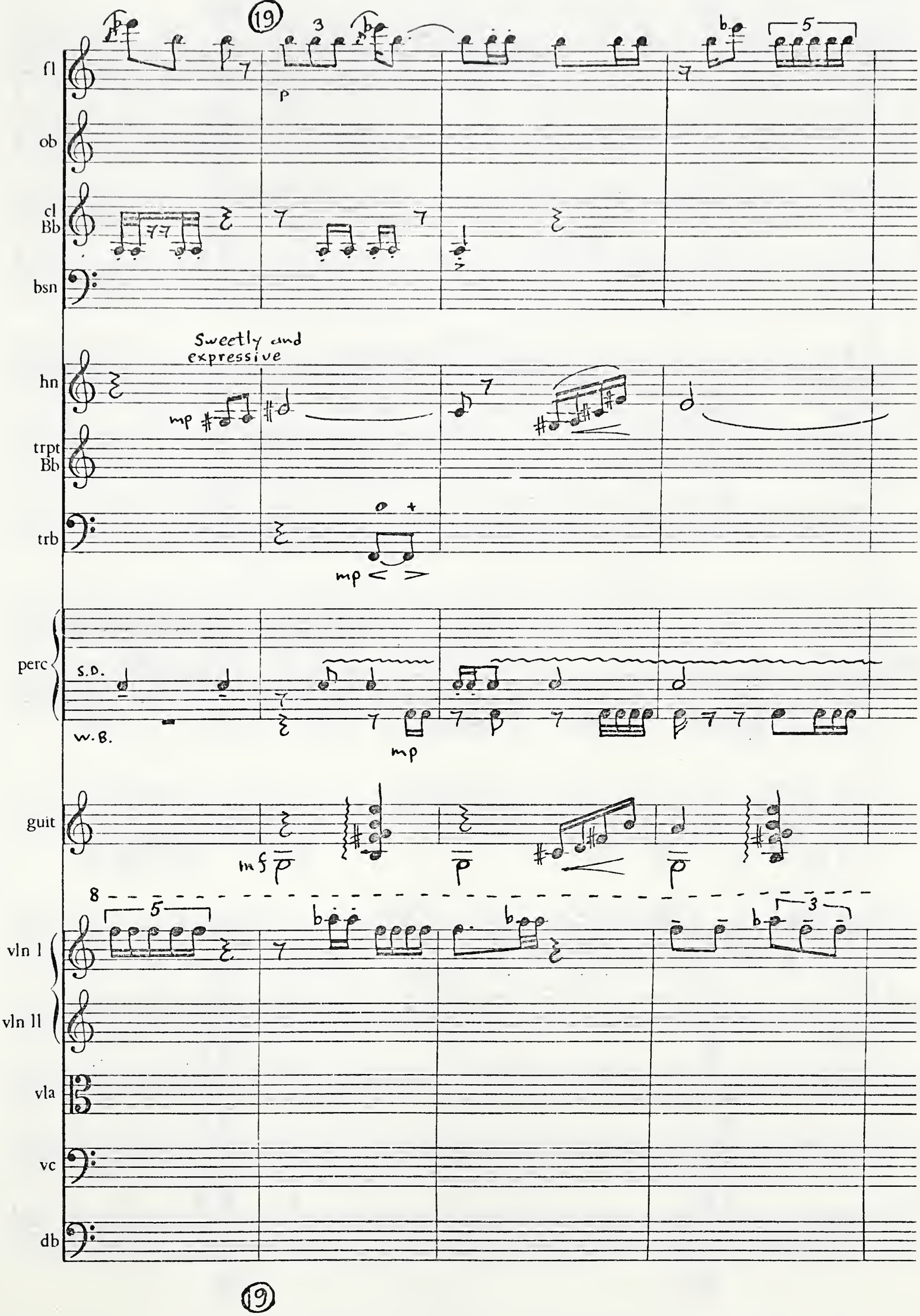
Pastoral.
Very Slow and Peaceful.

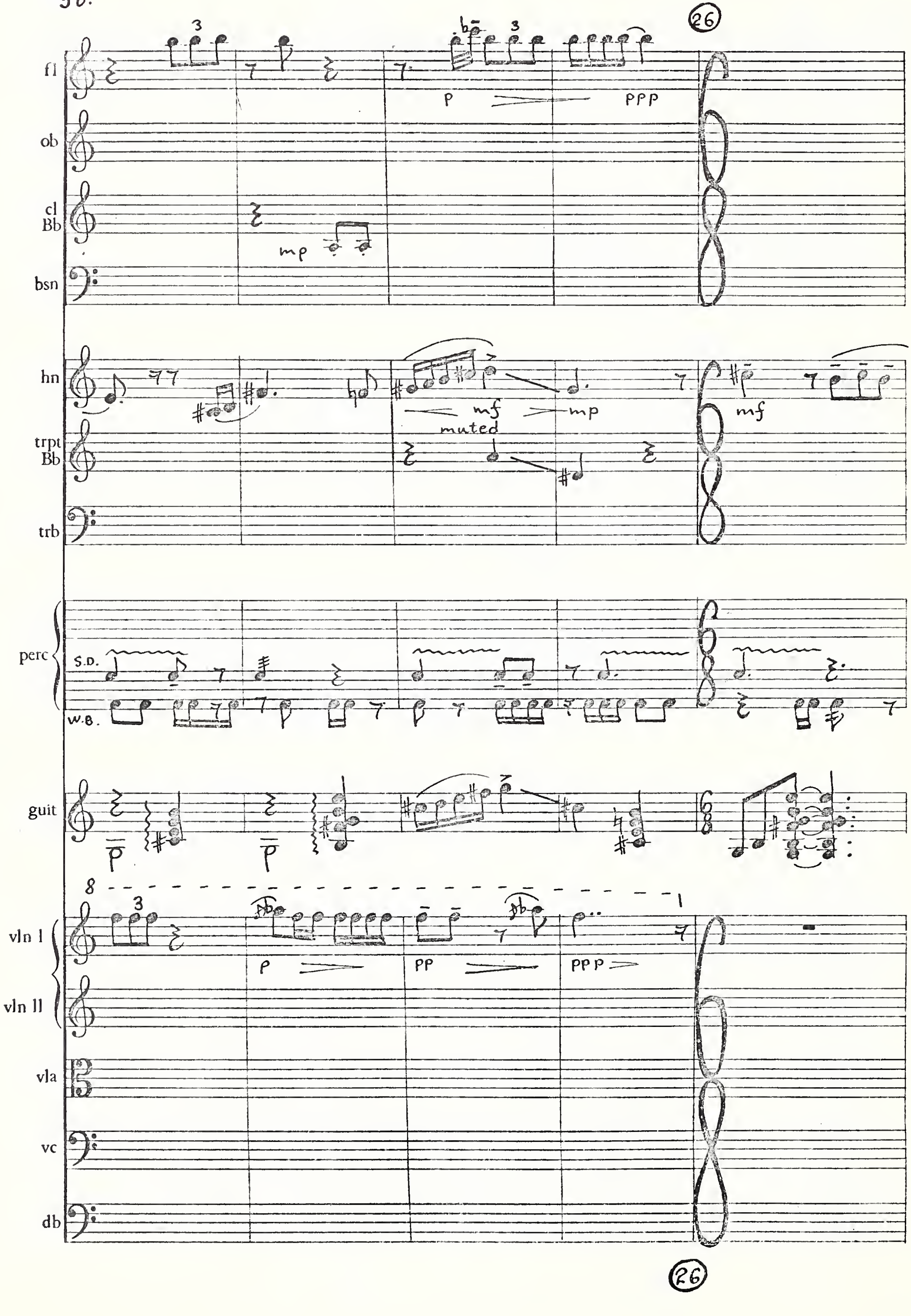

Breathy
fl
p
mf
3
3
mf
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
S.D. (Brushes)
(Motion in brush)
pp
guit
mf
vln I
vln II
vla
vc
db

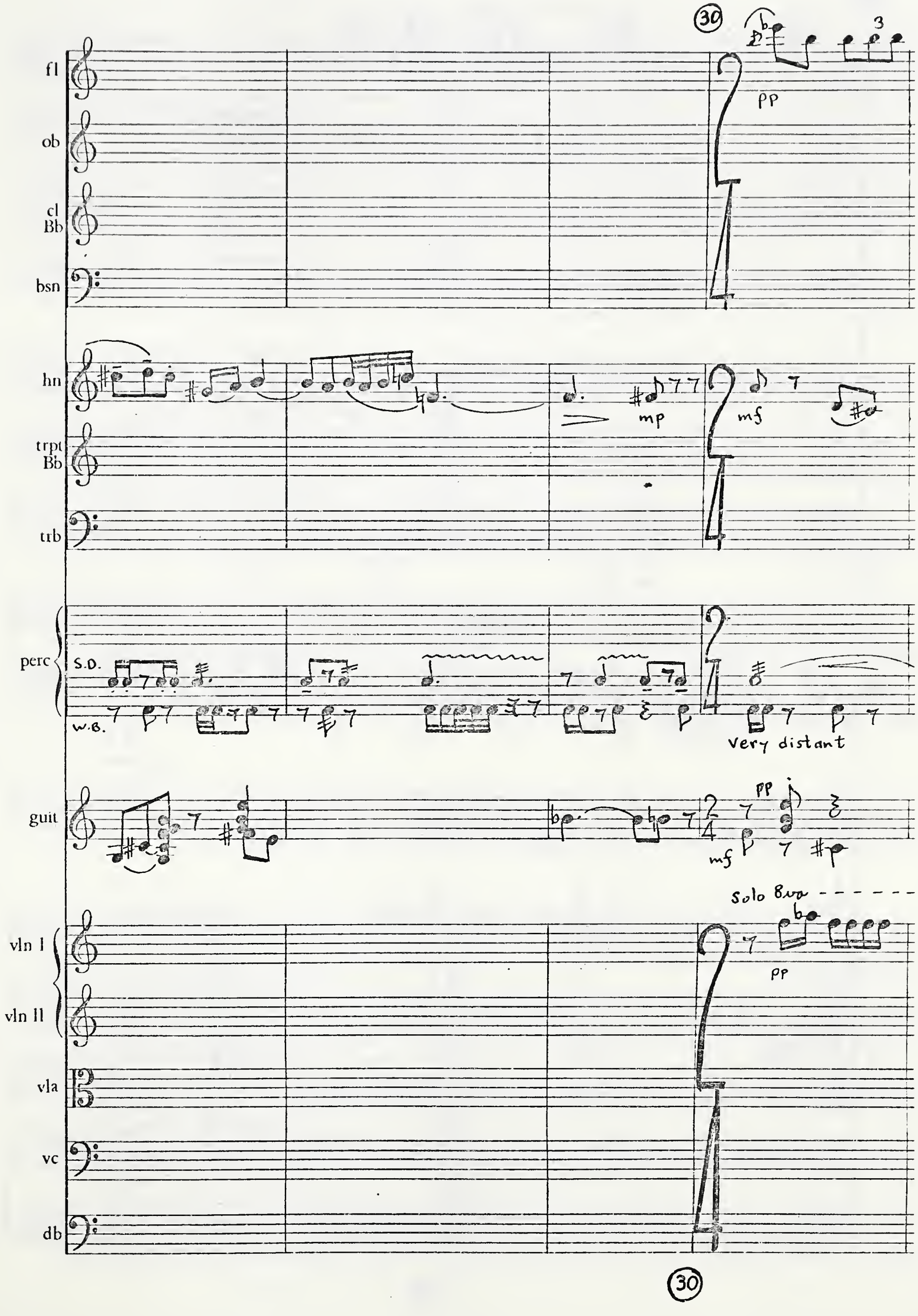

fl
Breathy
p
mf
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
S.D.
(scrape)
Sim.
guit
vln I
vln II
vla
vc
db

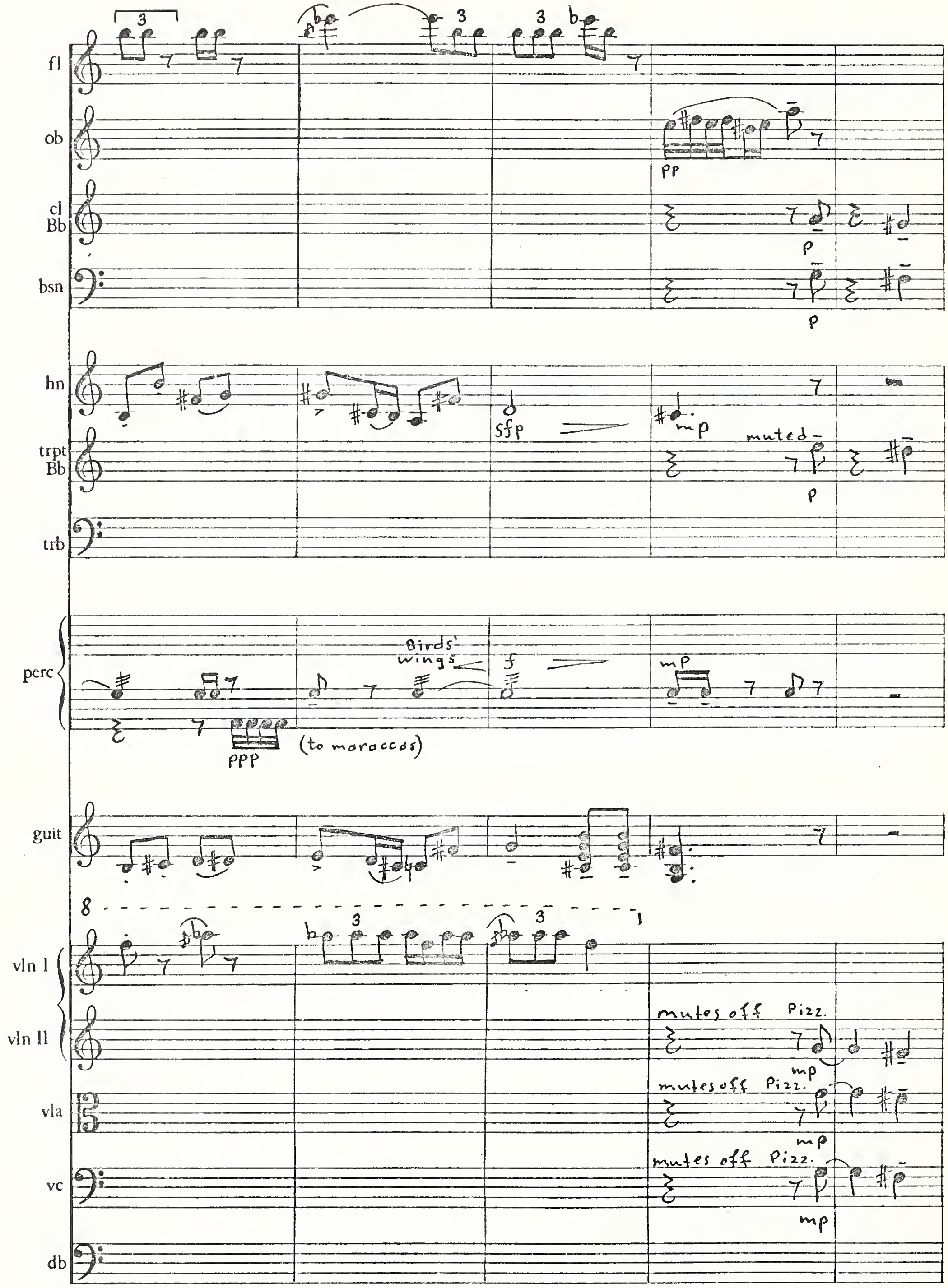

11
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
S.D.
W.B.
Distant but strong
p
mp
guit
Solo 8va
Distant
pp
mp
vln I
vln II
vla
vc
db
11

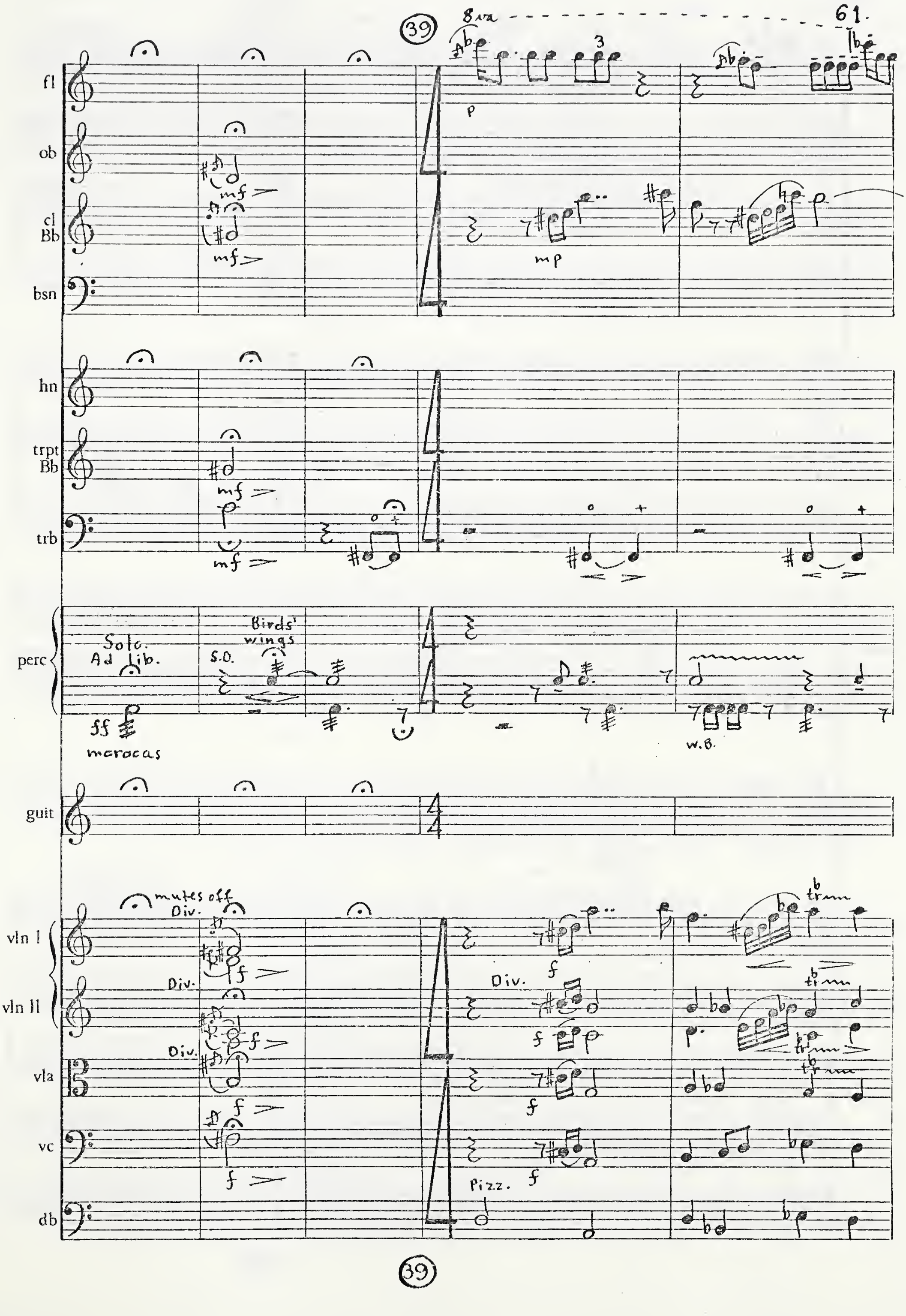

fl
5
Distant
ppp
ob
mp
cl Bb
mp
bsn
hn
trpt Bb
trb
Cup mute
p
f
Breathy
mp
Sim.
mf
perc
S.D.
More motion.
2 hands
More excited
(Birds wings)
W.B.
3
5
guit
mf
vln I
8
mf
3
Tutti.
Muted
ppp
mp
Solo.
8va
Very distant
3
ppp
vln II
Muted
ppp
mp
vla
Muted
ppp
mp
vc
ppp
mp
db

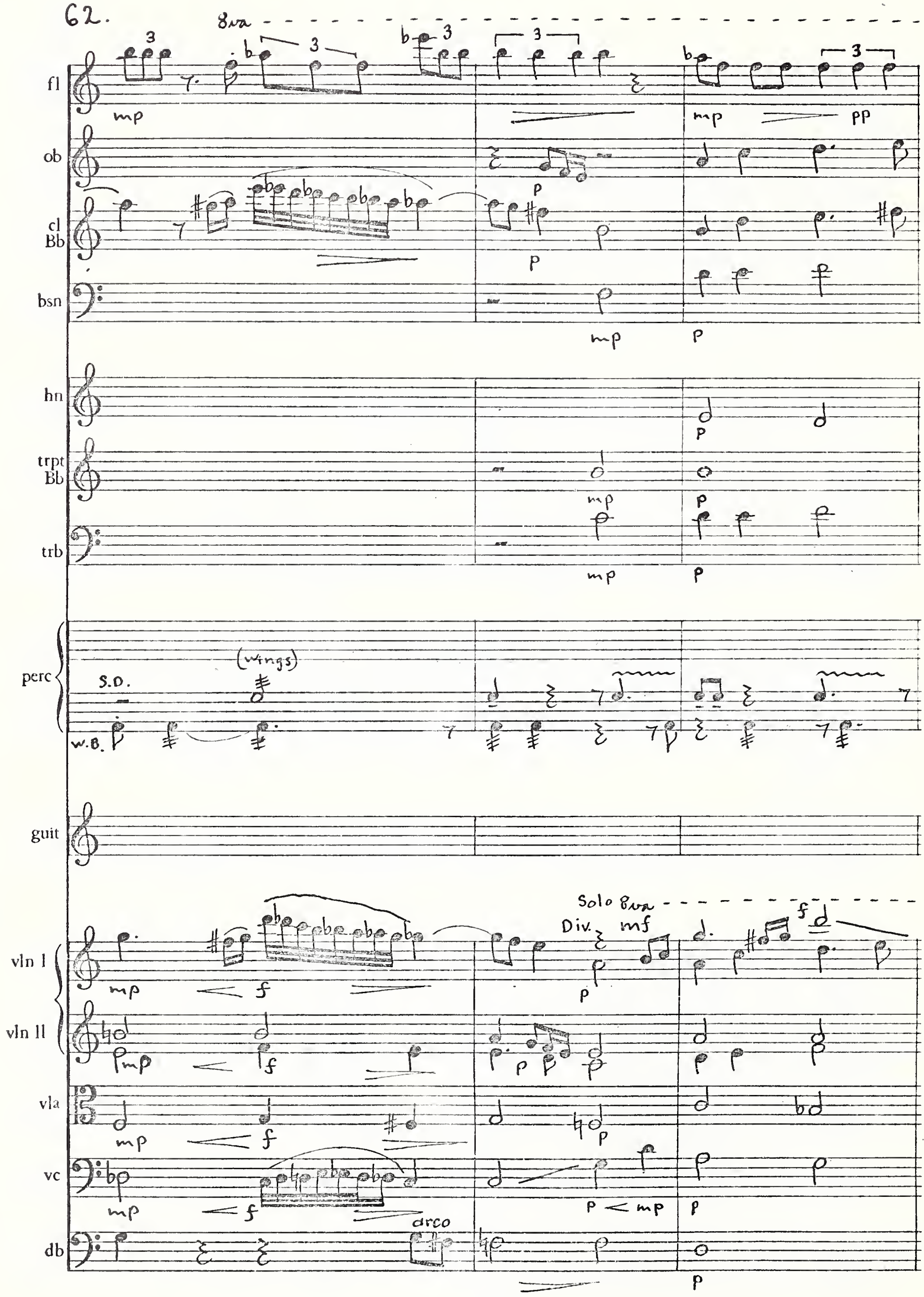

19
fl
ob
cl Bb
bsn
Sweetly and expressive
hn
trpt Bb
trb
perc
S.D.
W.B.
guit
vln I
vln II
vla
vc
db
p
mp
mp
mp
mf
3
5
5
3
8
19

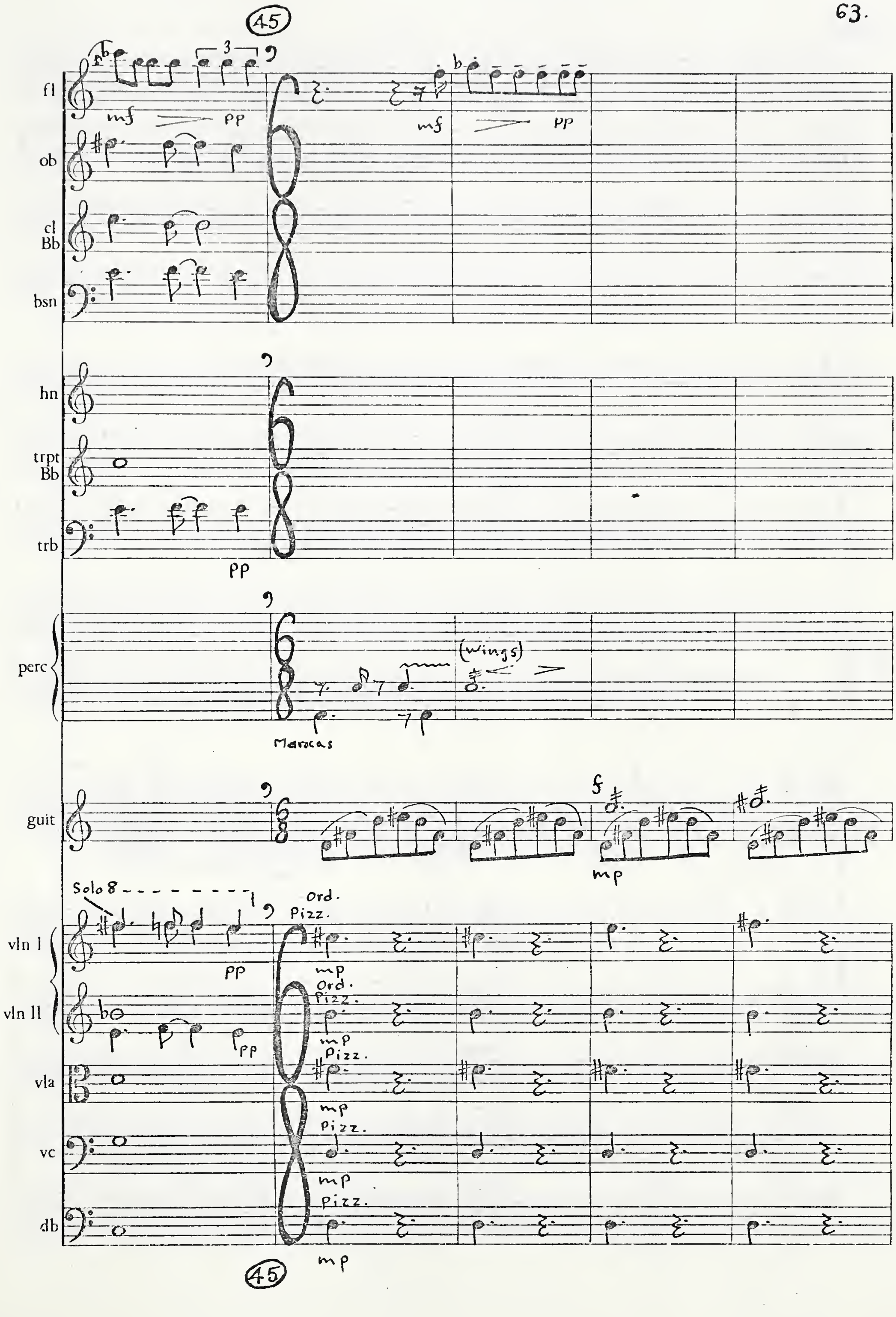

㉖
fl
3
p
ppp
ob
cl Bb
mp
bsn
hn
mf
mp
muted
trpt Bb
trb
perc
S.D.
W.B.
guit
p
p
8
3
vln I
p
pp
ppp
vln II
vla
vc
db
㉖

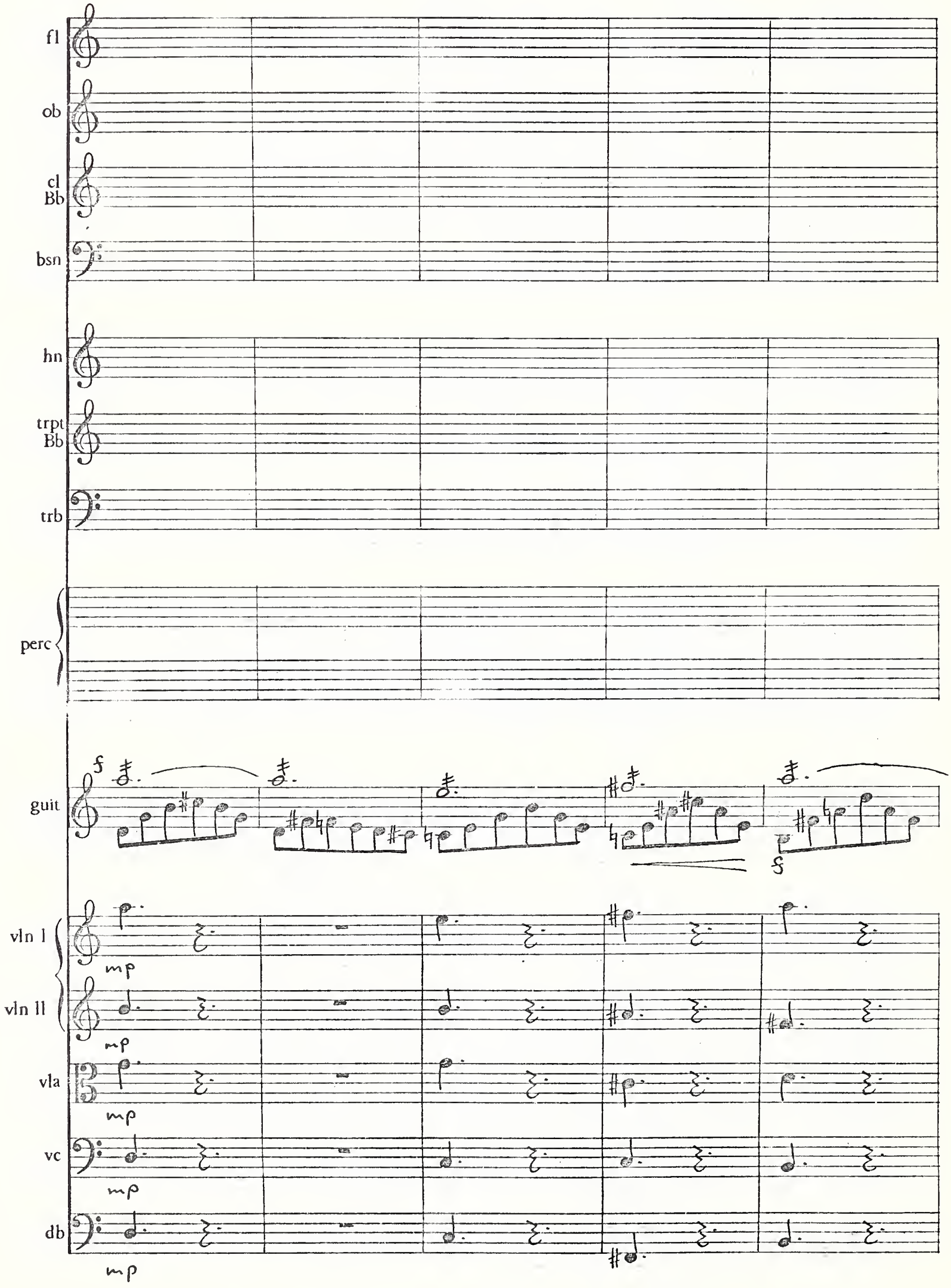

30
fl
ob
cl Bb
bsn
pp
3
hn
trpt Bb
trb
mp
mf
perc
S.D.
W.B.
very distant
guit
2/4
pp
mf
Solo 8va
vln I
vln II
vla
vc
db
pp
30

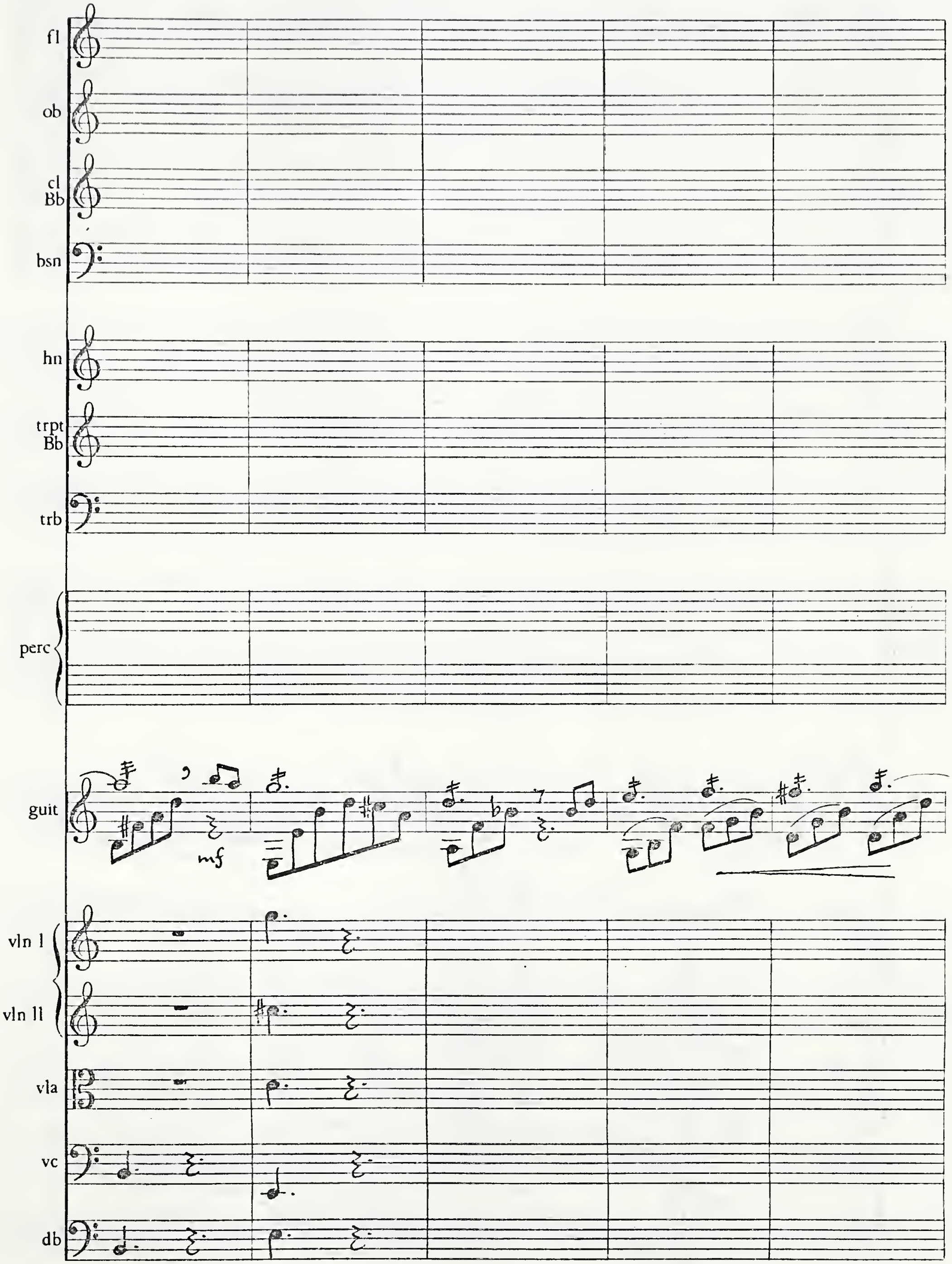

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
3
3
3
pp
p
p
sfp
mp
muted
p
Birds' wings
f
mp
ppp
(to moroccos)
8
3
3
mutes off Pizz.
mp
mutes off Pizz.
mp
mutes off Pizz.
mp

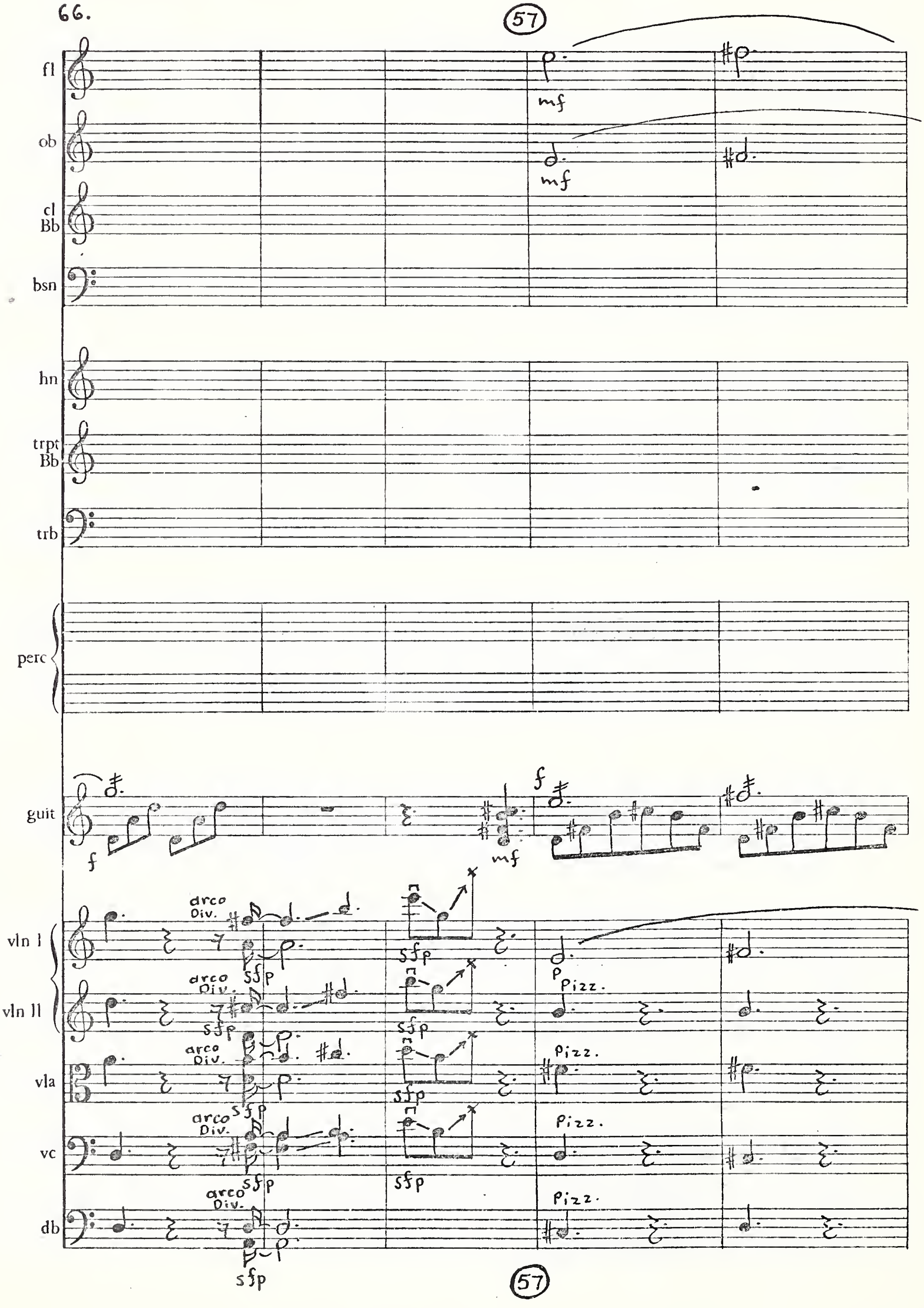

39
8va
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
3
p
mf
mp
f
Solo.
Ad lib.
ff
maracas
S.O.
Birds' wings
W.B.
mutes off
Div.
Pizz.
tr
4
4
39

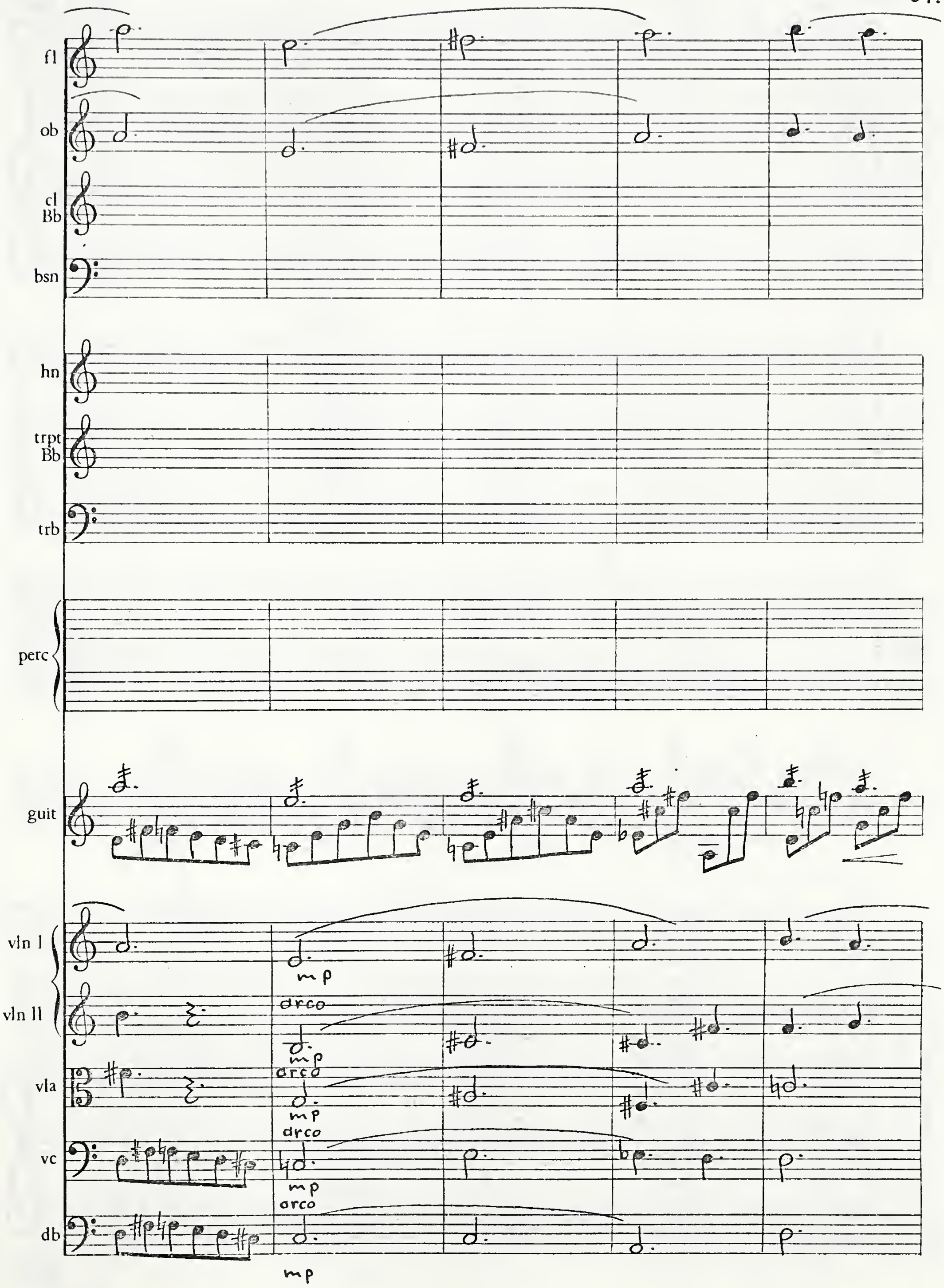

8va
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
S.D.
(wings)
W.B.
guit
Solo 8va
Div.
vln I
vln II
vla
vc
db
arco
mp
p
pp
mf
f

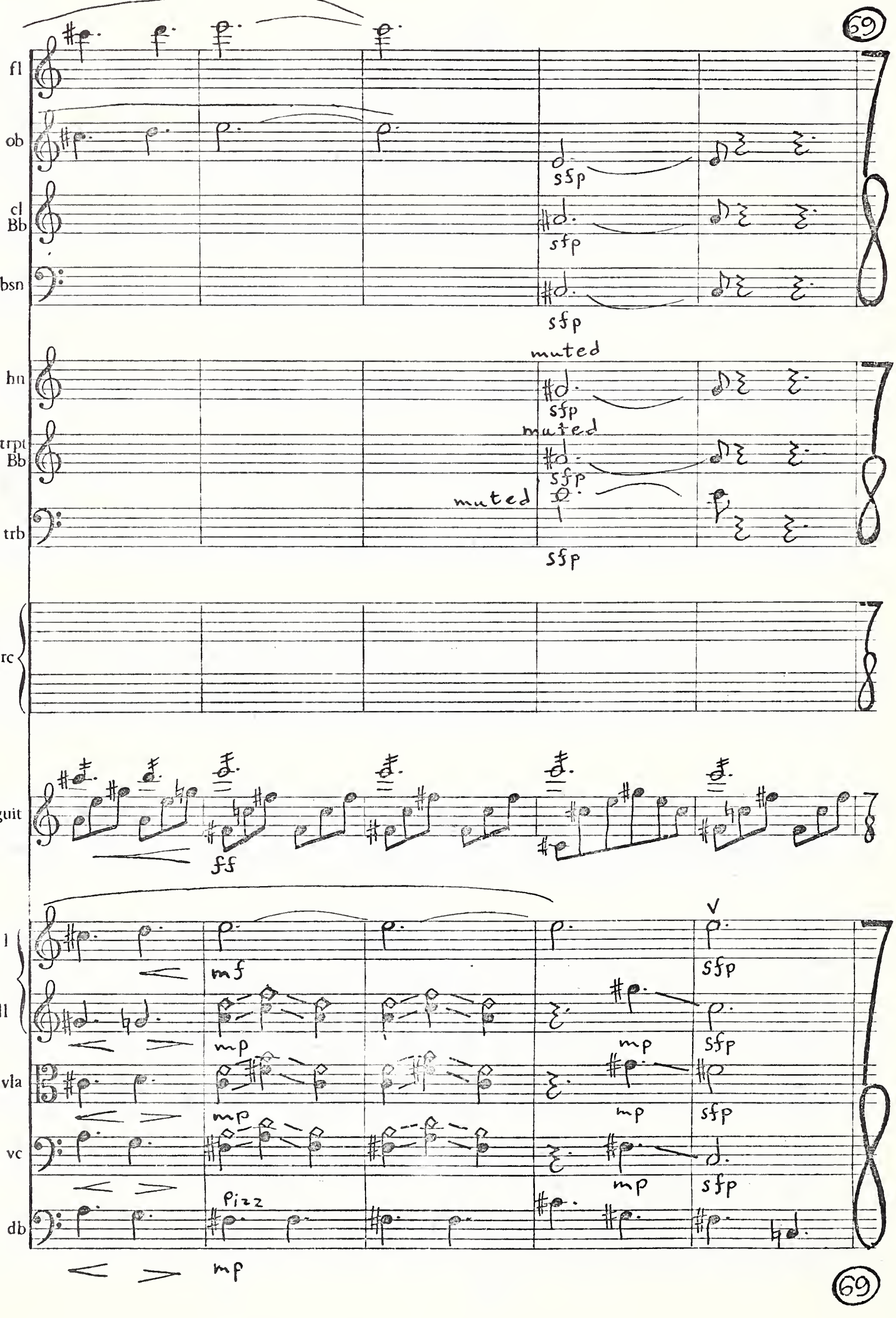

45
fl
3
mf
pp
mf
pp
ob
cl Bb
bsn
hn
trpt Bb
trb
pp
perc
(wings)
Maracas
guit
f
mp
Solo 8
vln I
pp
Ord. Pizz.
mp
vln II
pp
Ord. Pizz.
mp
vla
Pizz.
mp
vc
Pizz.
mp
db
Pizz.
mp
45

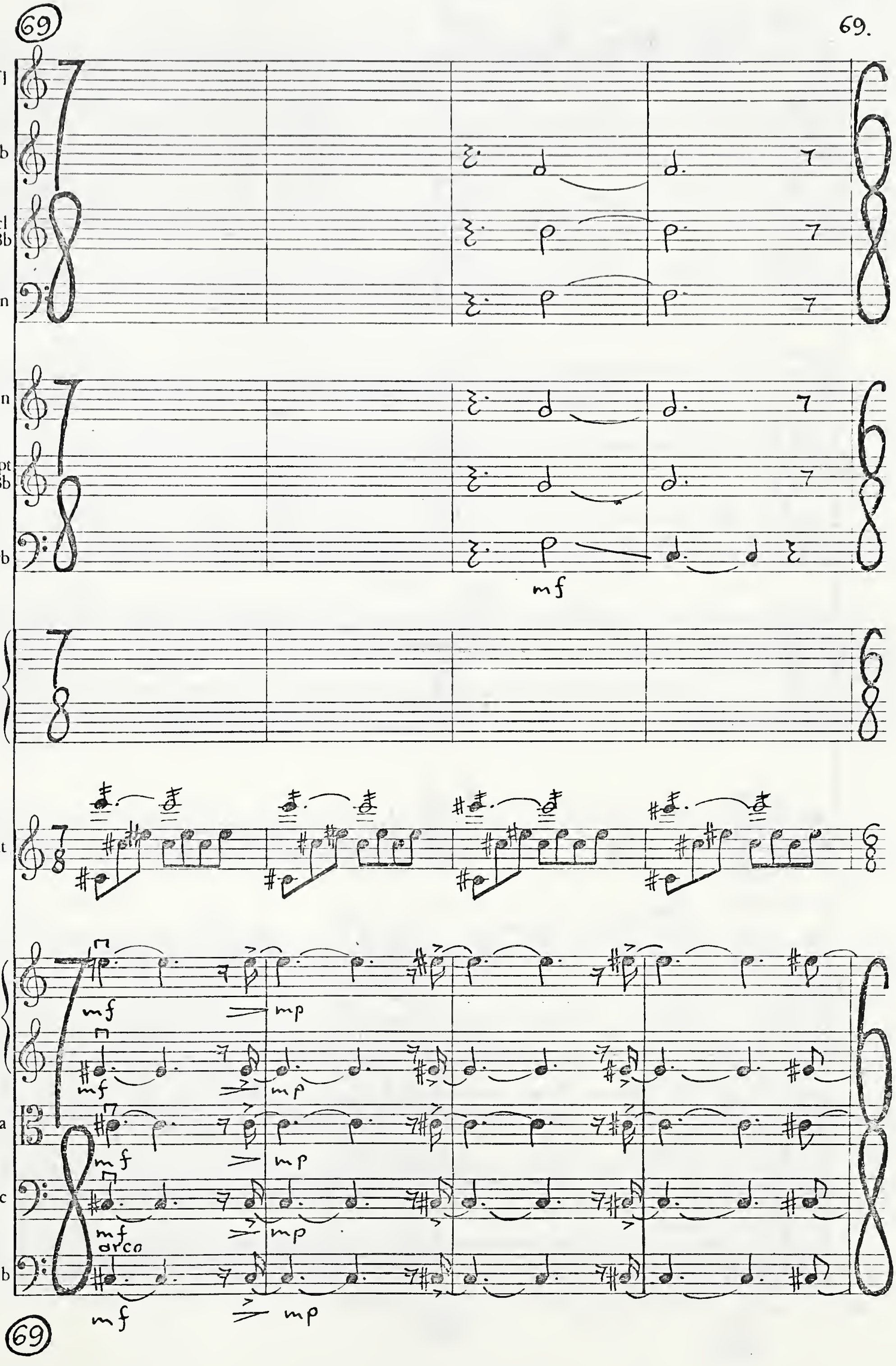

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
f
f
vln I
mp
vln II
mp
vla
mp
vc
mp
db
mp

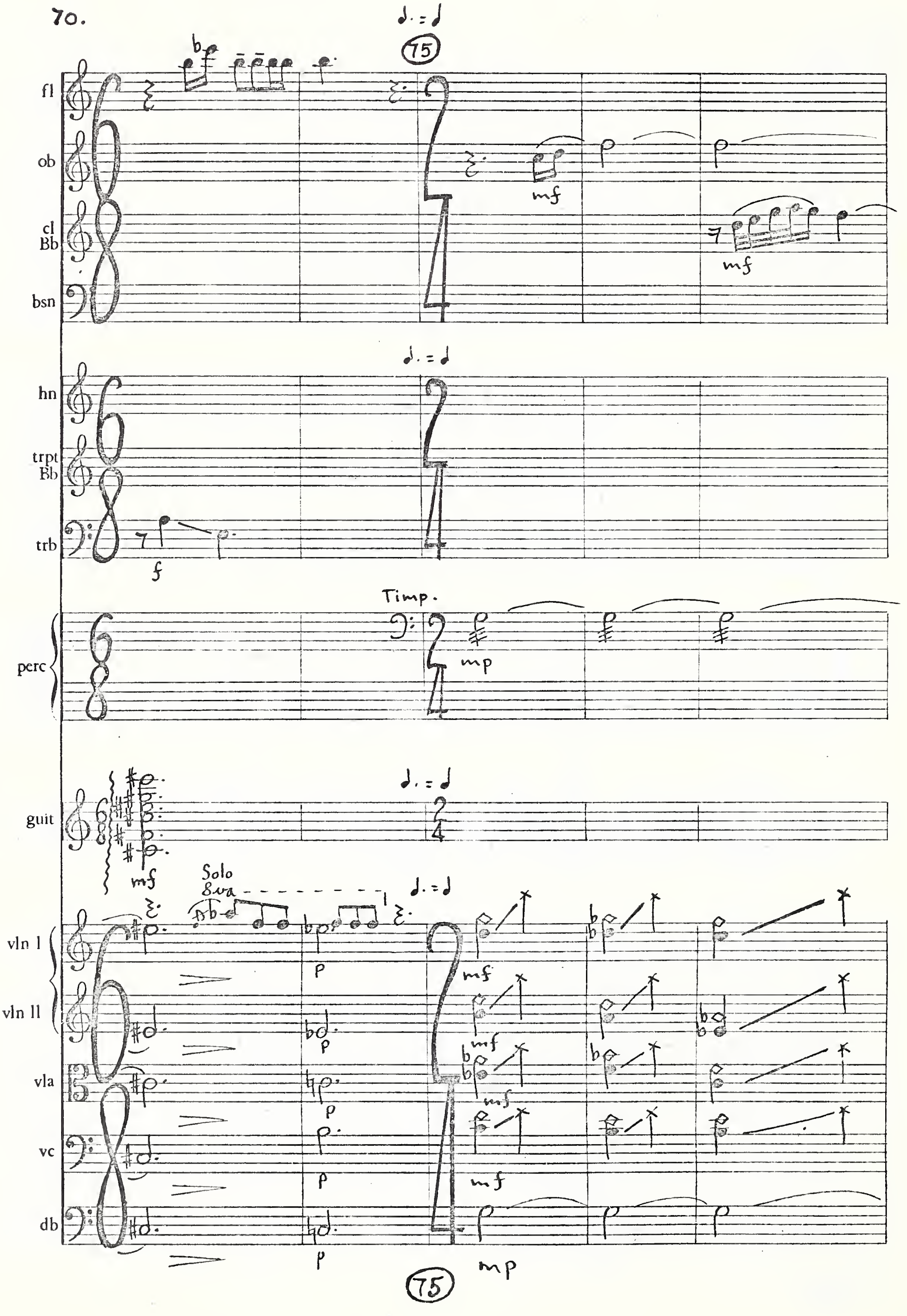

fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
mf
vln I
vln II
vla
vc
db

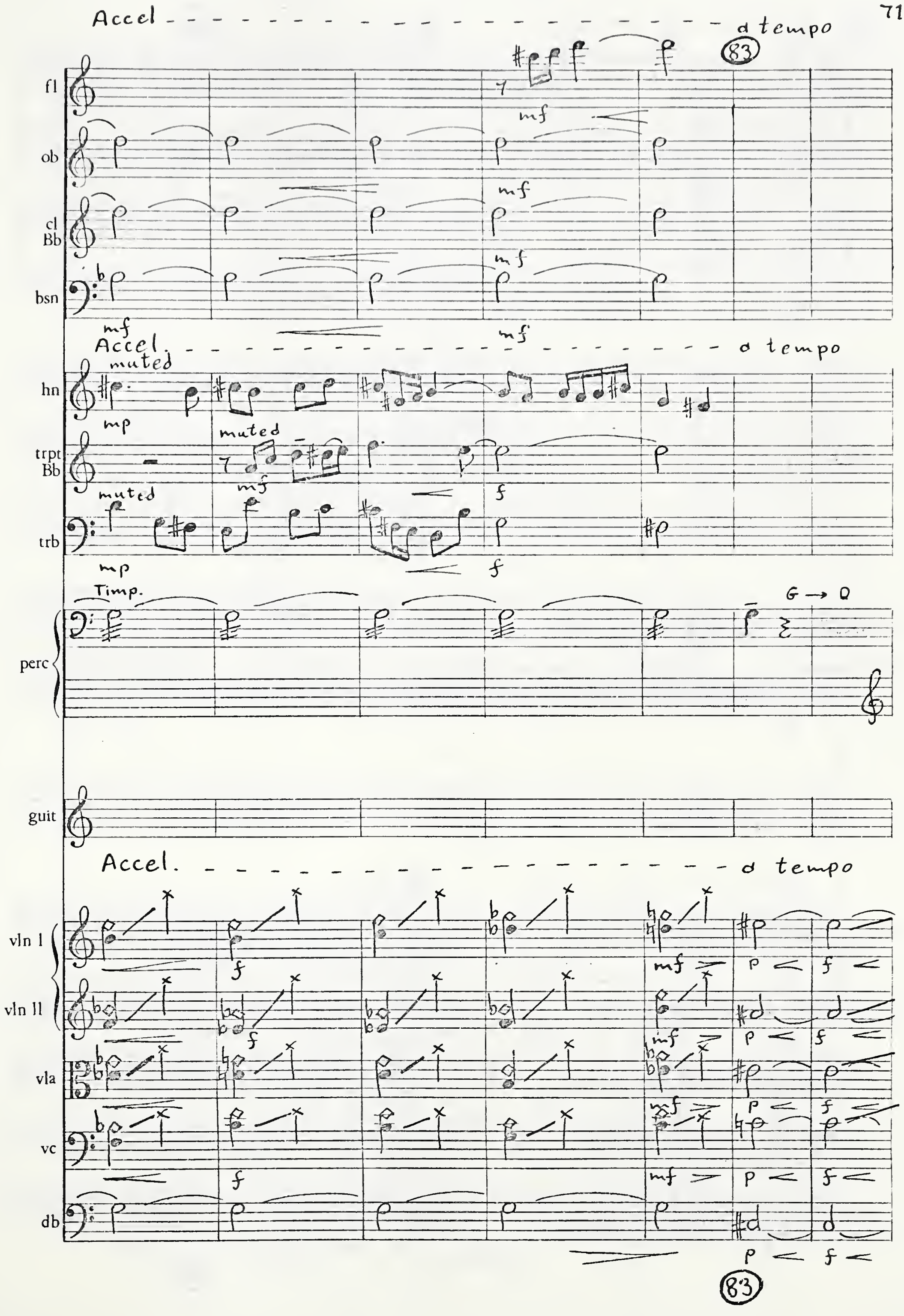

57
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mf
mf
f
mf
f
arco Div.
sfp
pizz.
p
57

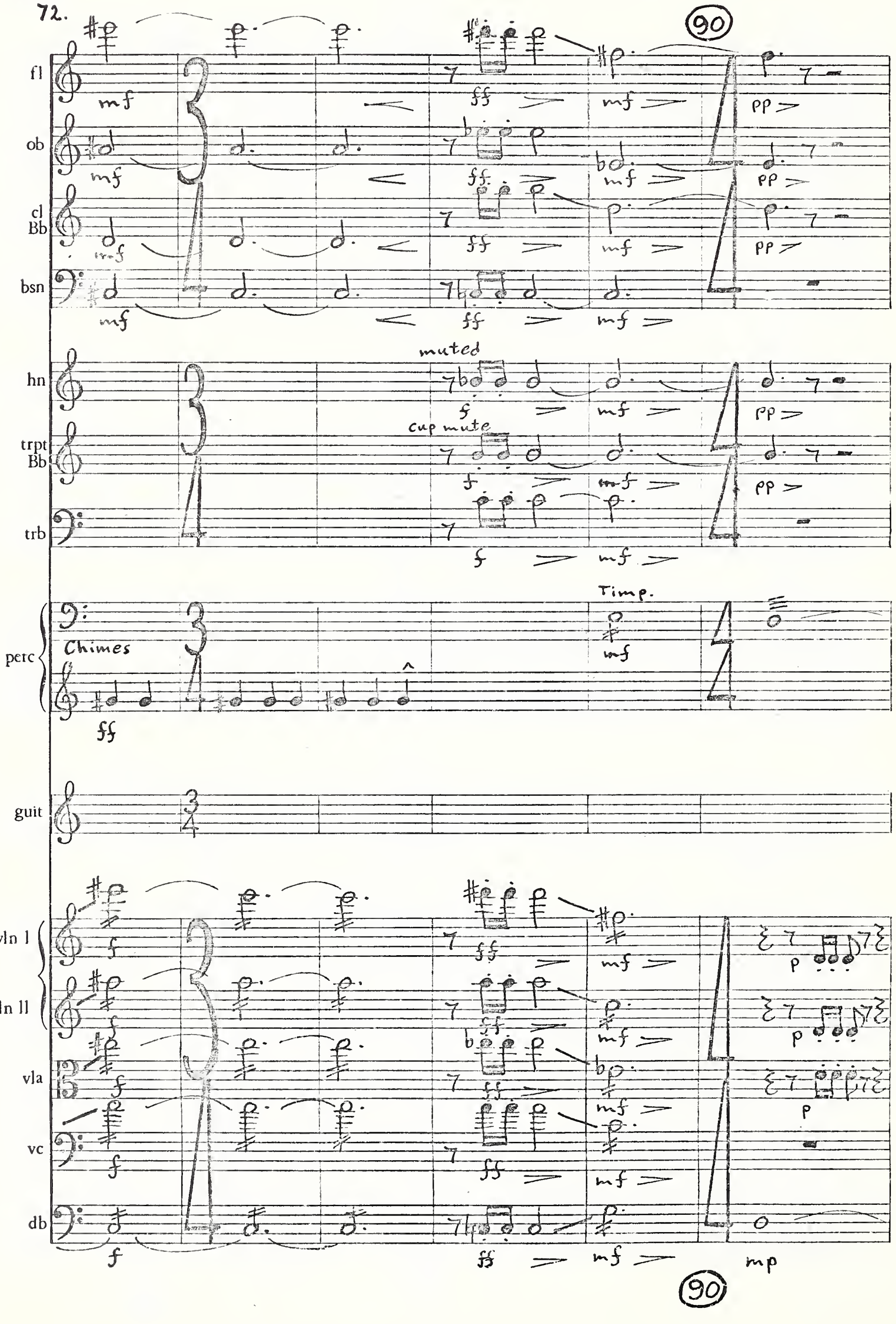

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mp
arco
mp
arco
mp
arco
mp
arco
mp

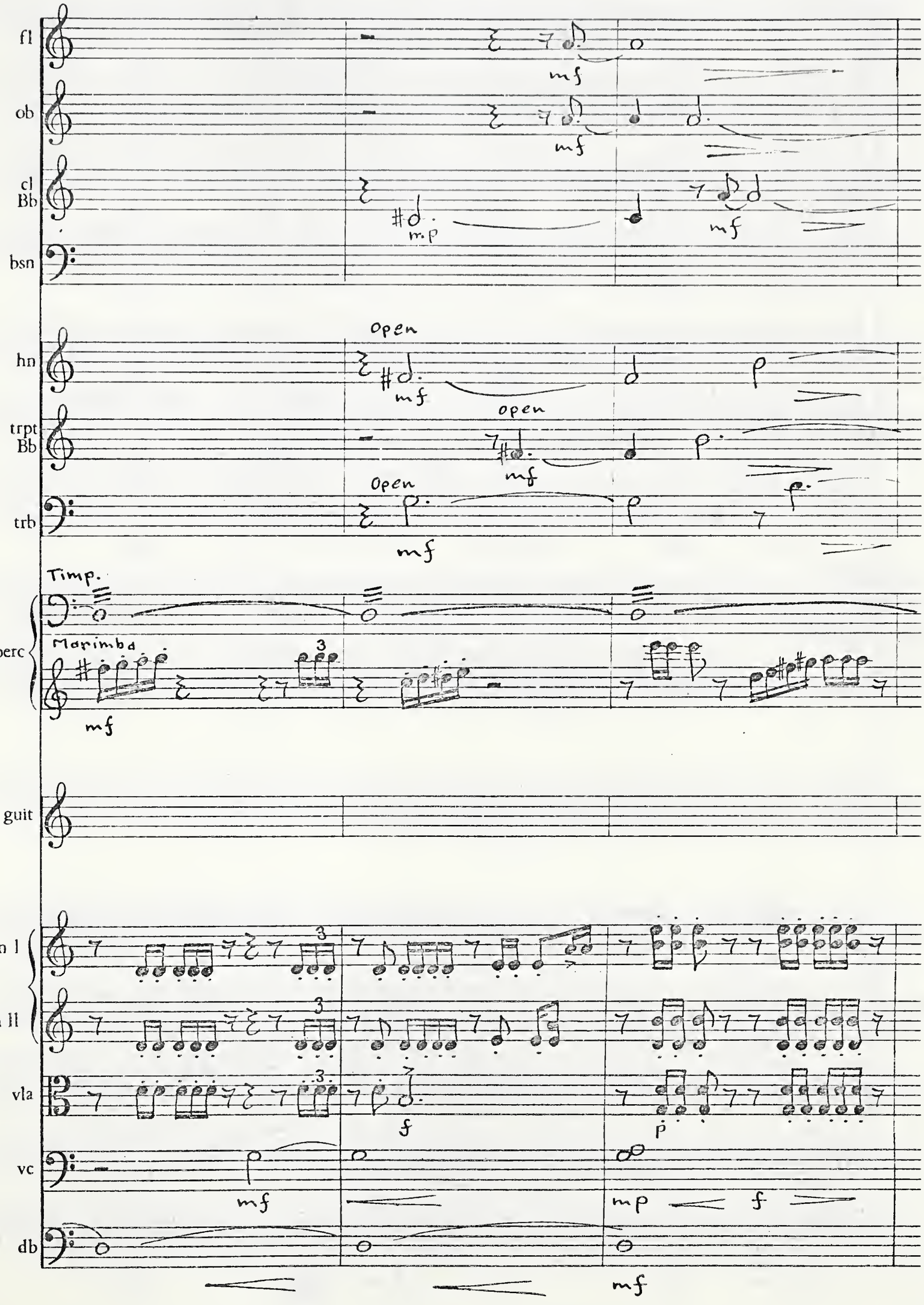

69
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
sfp
muted
ff
mf
mp
pizz
69

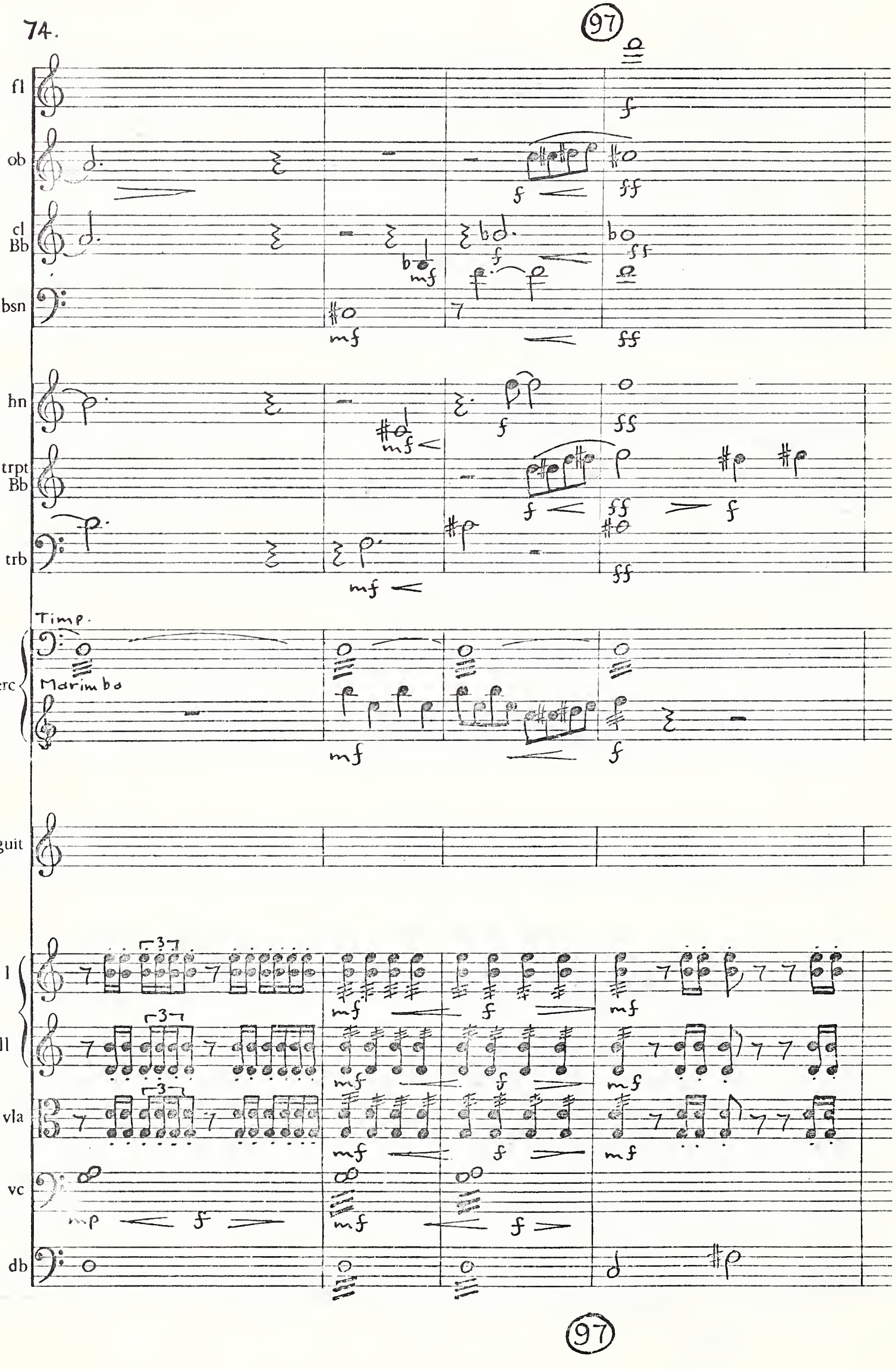

69
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
mf
perc
guit
vln I
vln II
vla
vc
db
mf
mp
arco
69

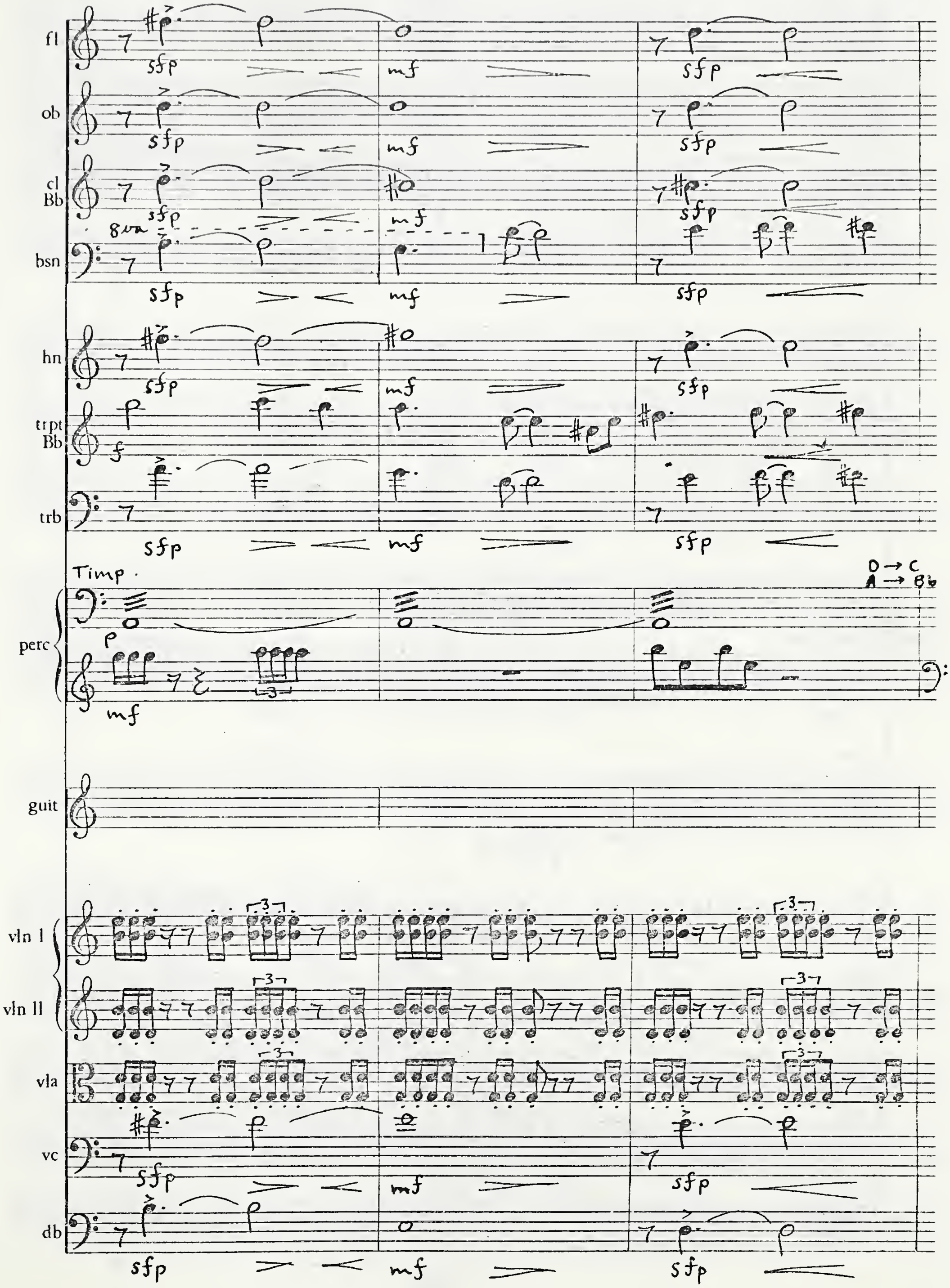

75
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Timp.
guit
vln I
vln II
vla
vc
db
Solo
8va
mf
f
mp
p
75

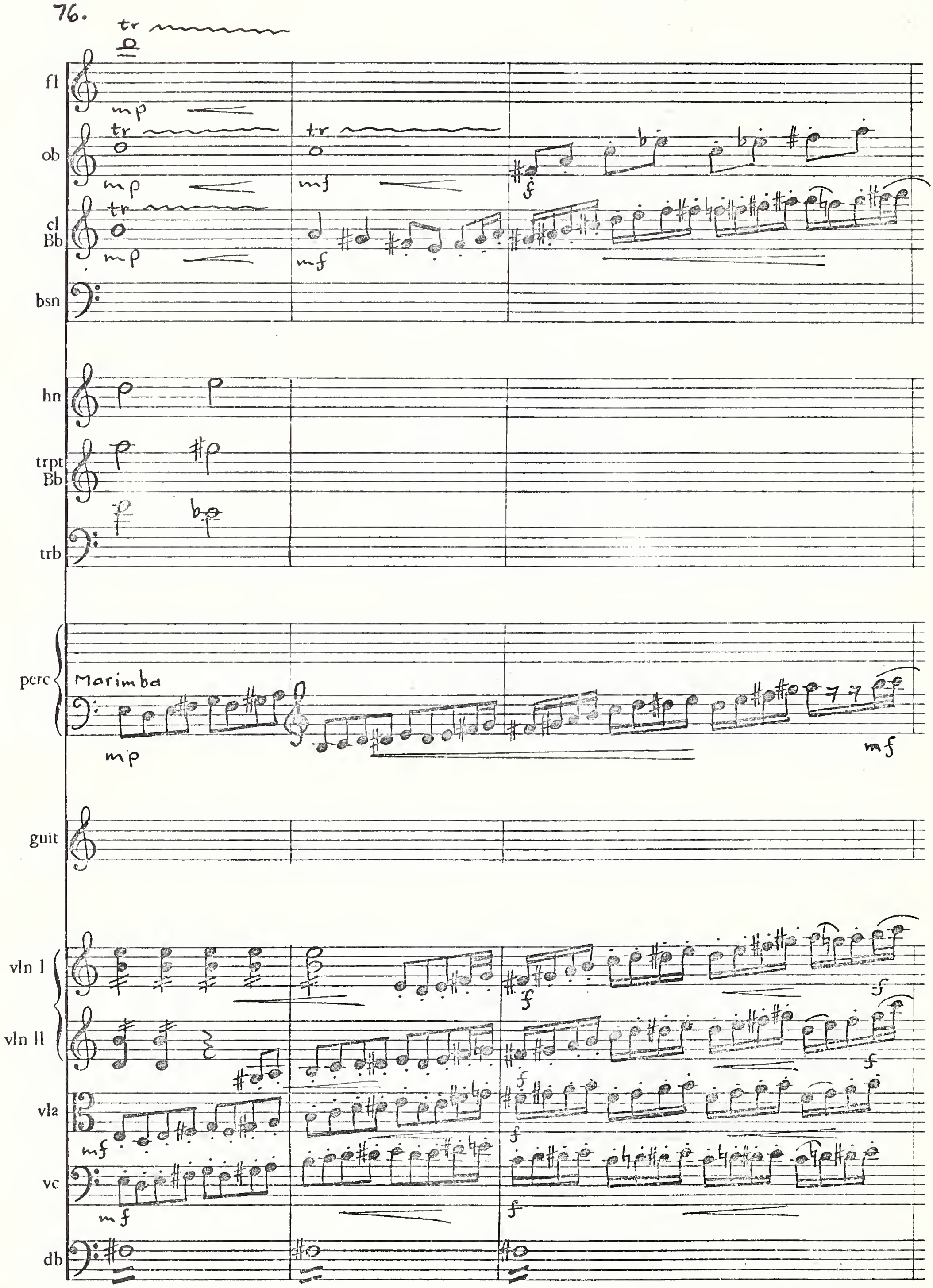

Accel
a tempo
83
fl
ob
cl Bb
bsn
mf
Accel.
a tempo
hn
muted
mp
trpt Bb
muted
mf
f
trb
muted
mp
f
Timp.
G → D
perc
guit
Accel.
a tempo
vln I
vln II
vla
vc
db
f
mf
p
83

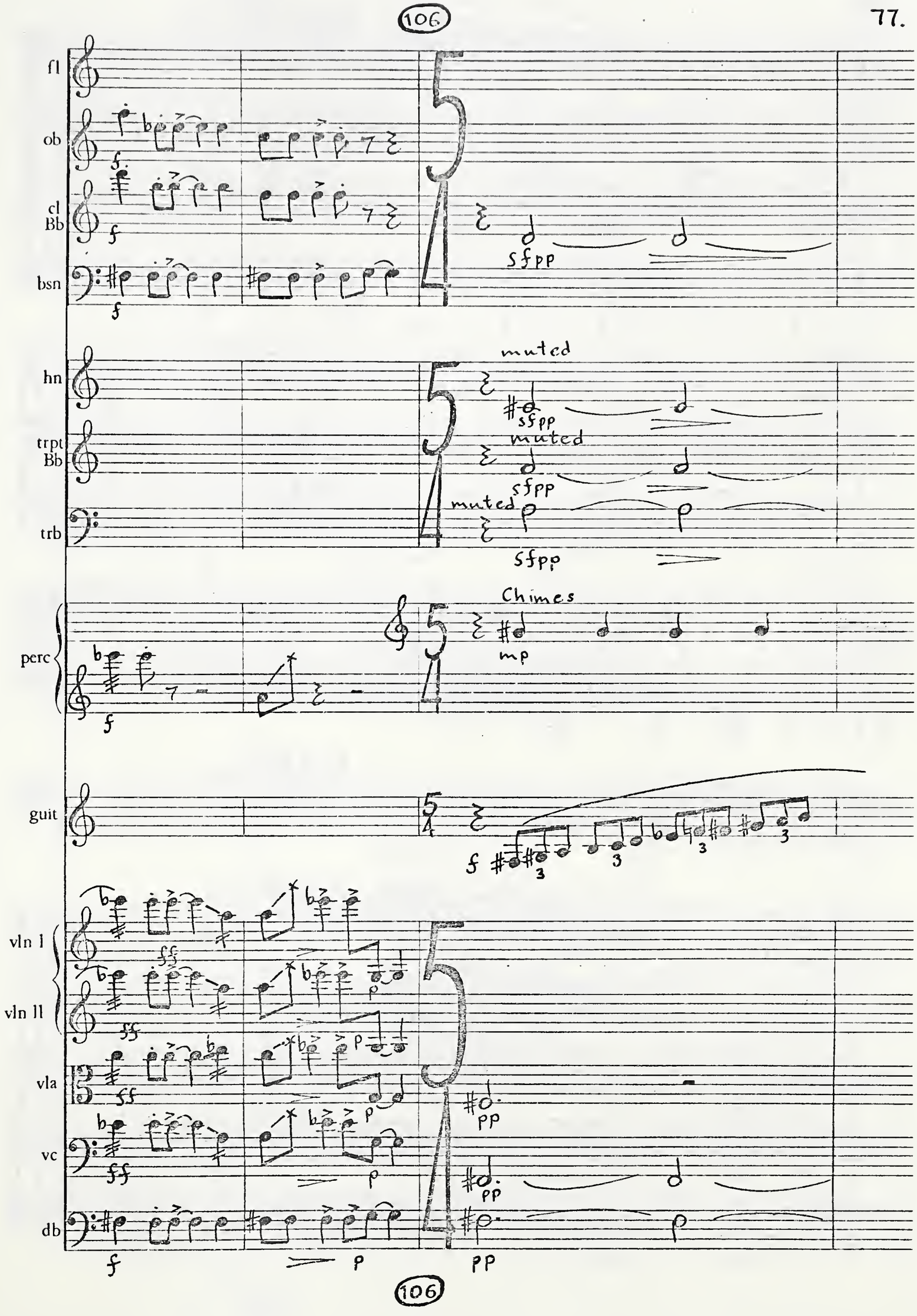

⑨⓪
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mf
ff
pp
f
p
mp
muted
cup mute
Timp.
Chimes
3
4
⑨⓪

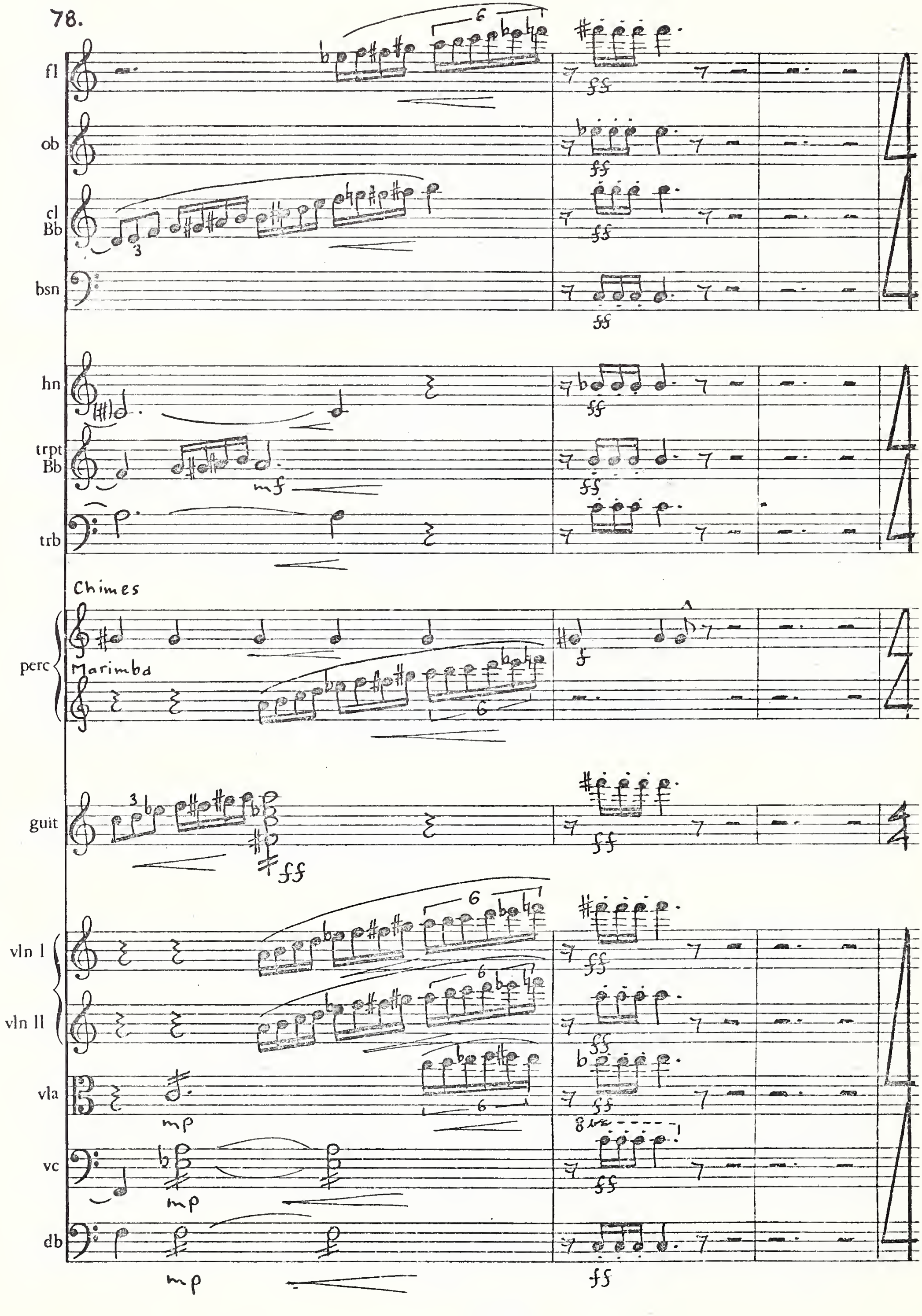

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mf
mp
Open
open
Timp.
Marimba
3
f
p

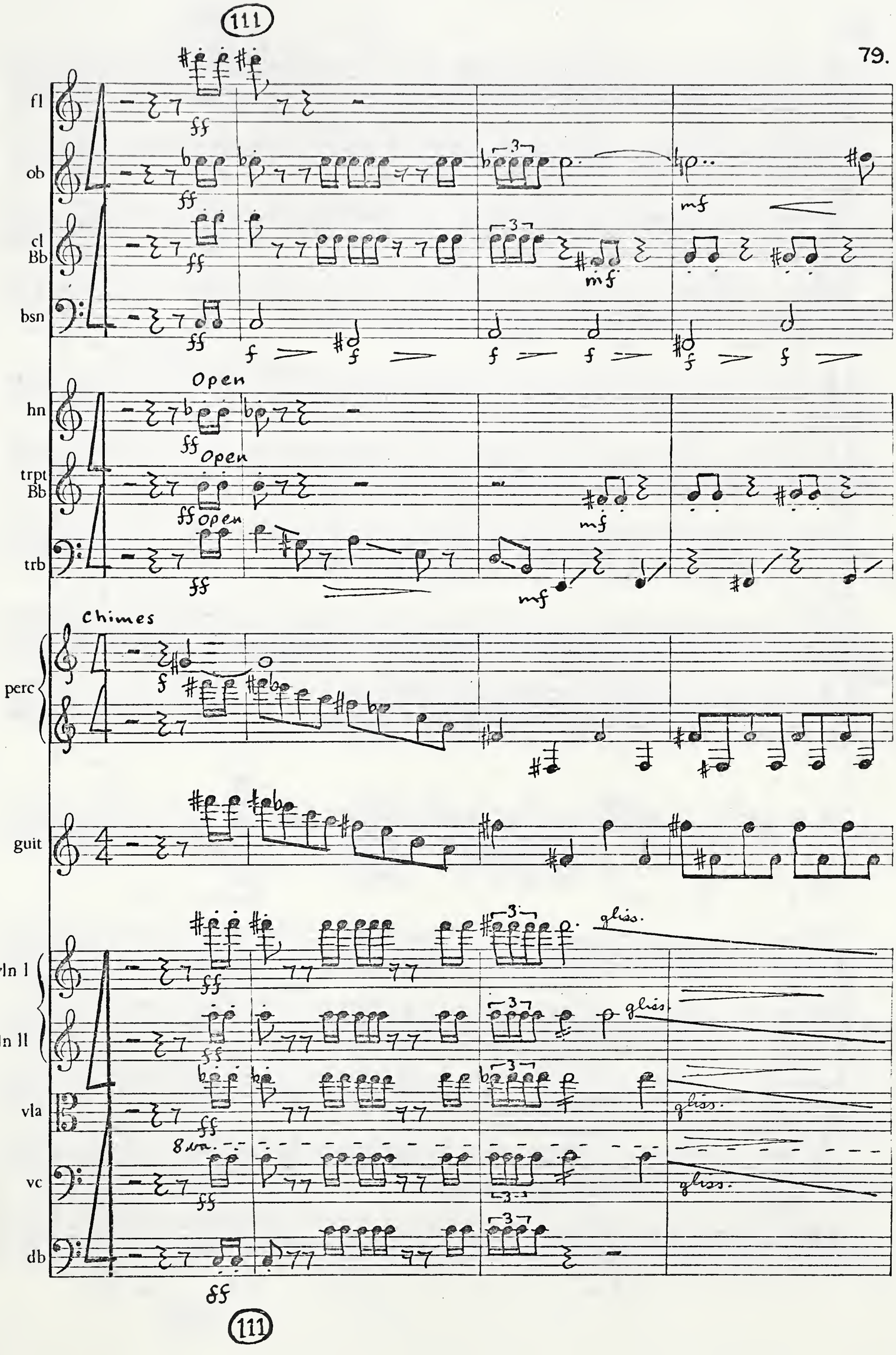

97
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Timp.
Marimba
guit
vln I
vln II
vla
vc
db
3
mf
f
ff
mp
97

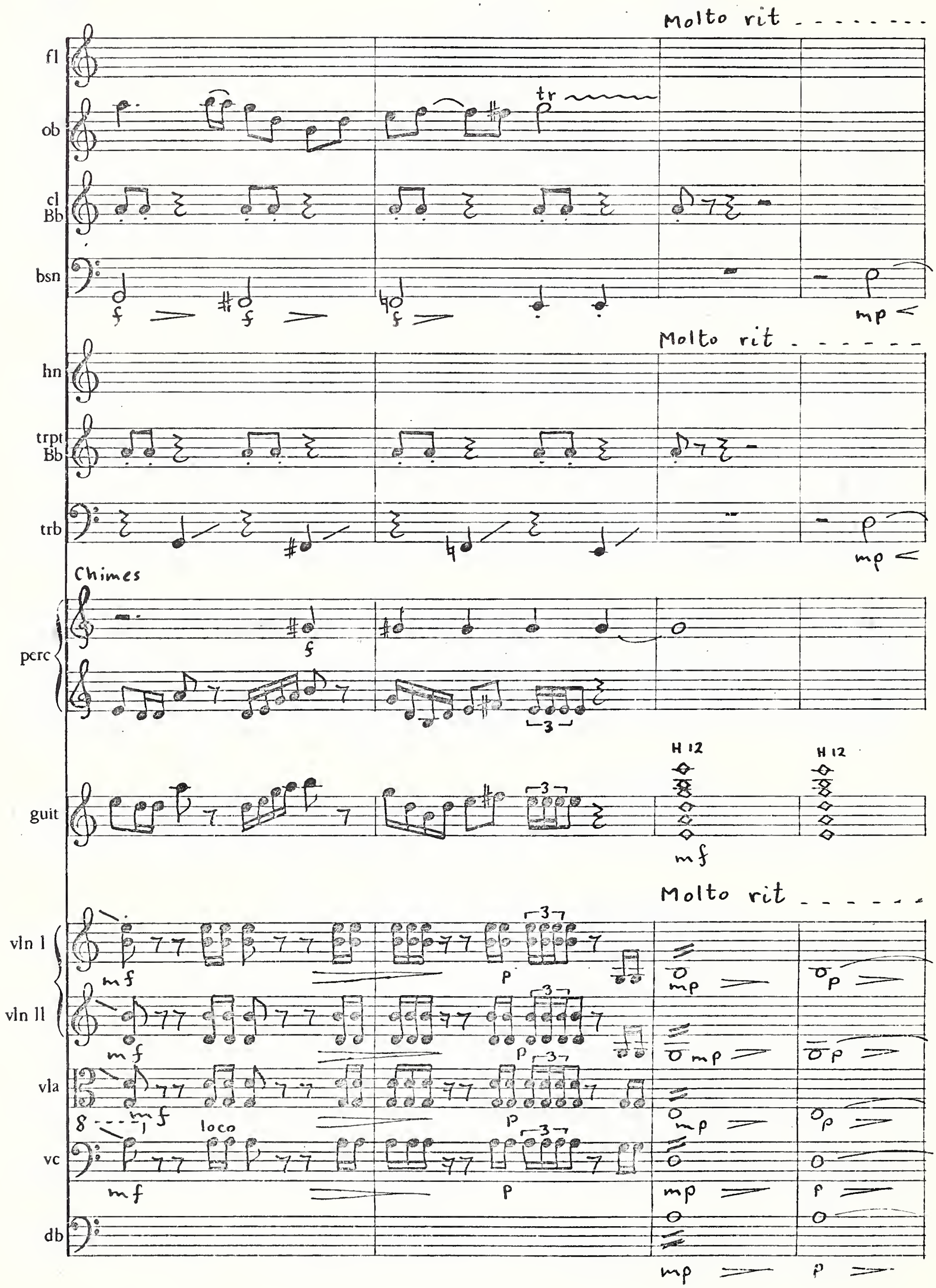

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
sfp
mf
f
p
8va
Timp.
D → C
A → B♭
3

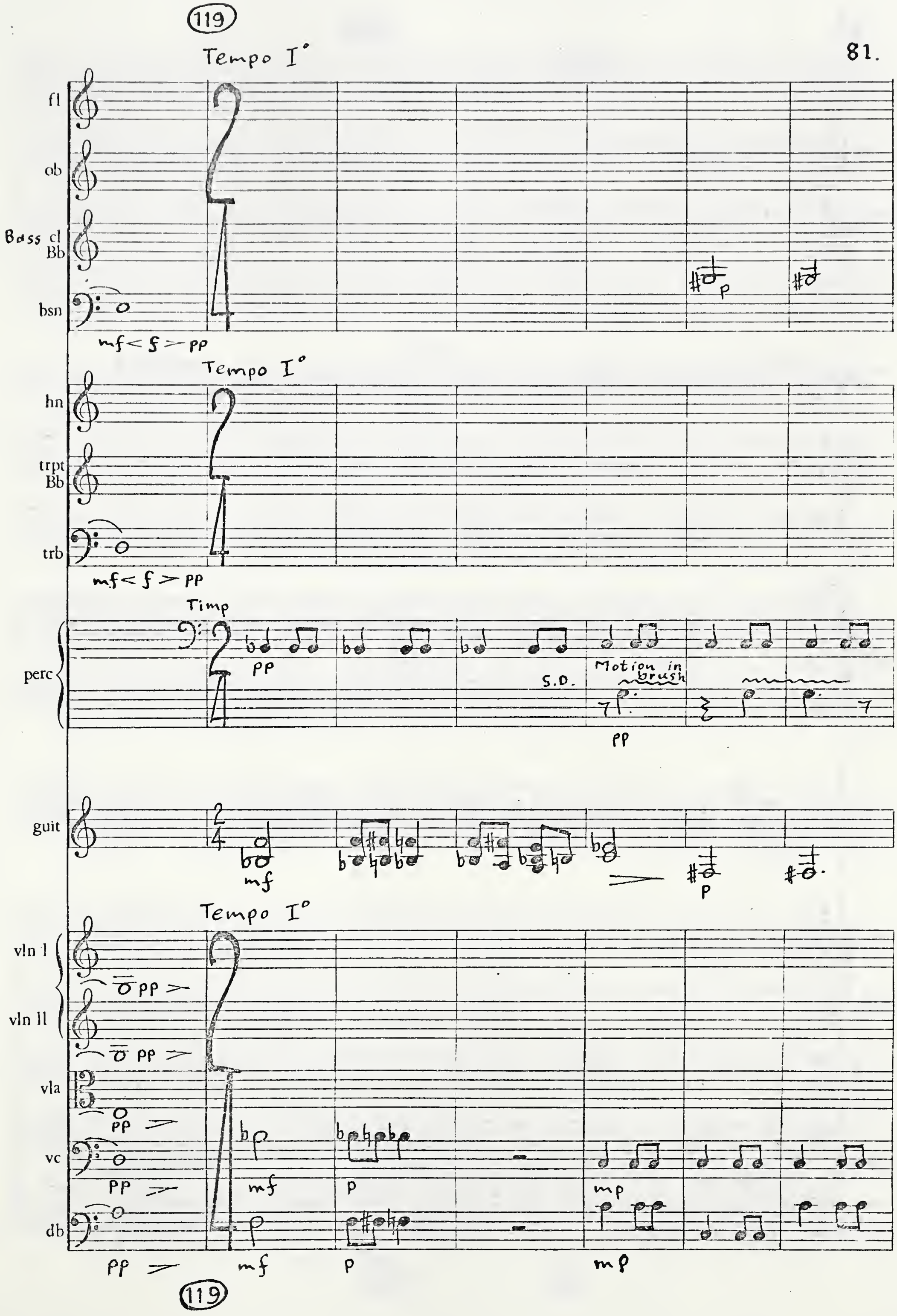

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Marimba
guit
vln I
vln II
vla
vc
db
tr
mp
mf
f

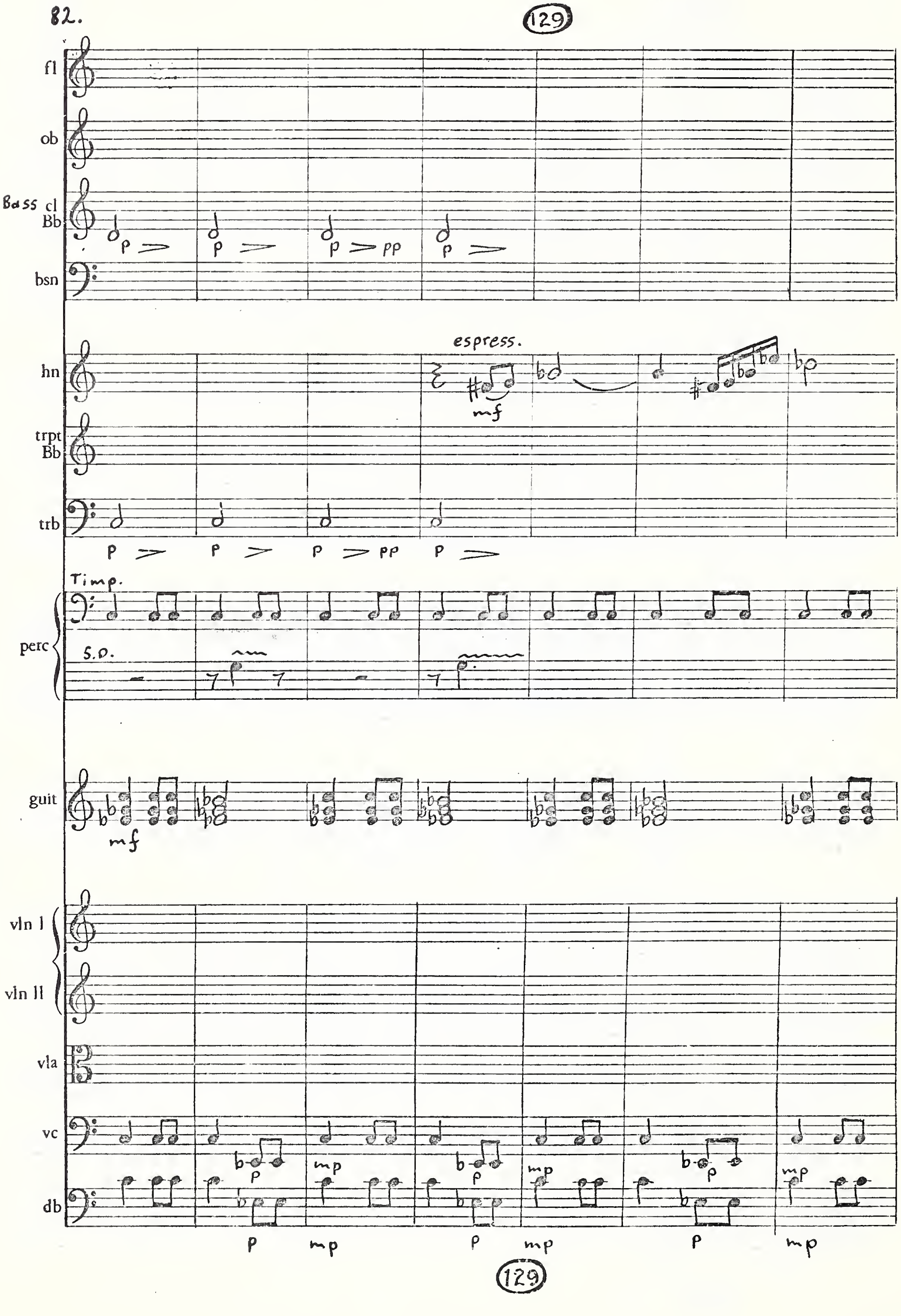

106
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
f
sfpp
muted
sfpp
muted
sfpp
muted
sfpp
Chimes
mp
f
f
3
3
3
3
ff
ff
ff
ff
p
p
pp
pp
f
p
pp
106

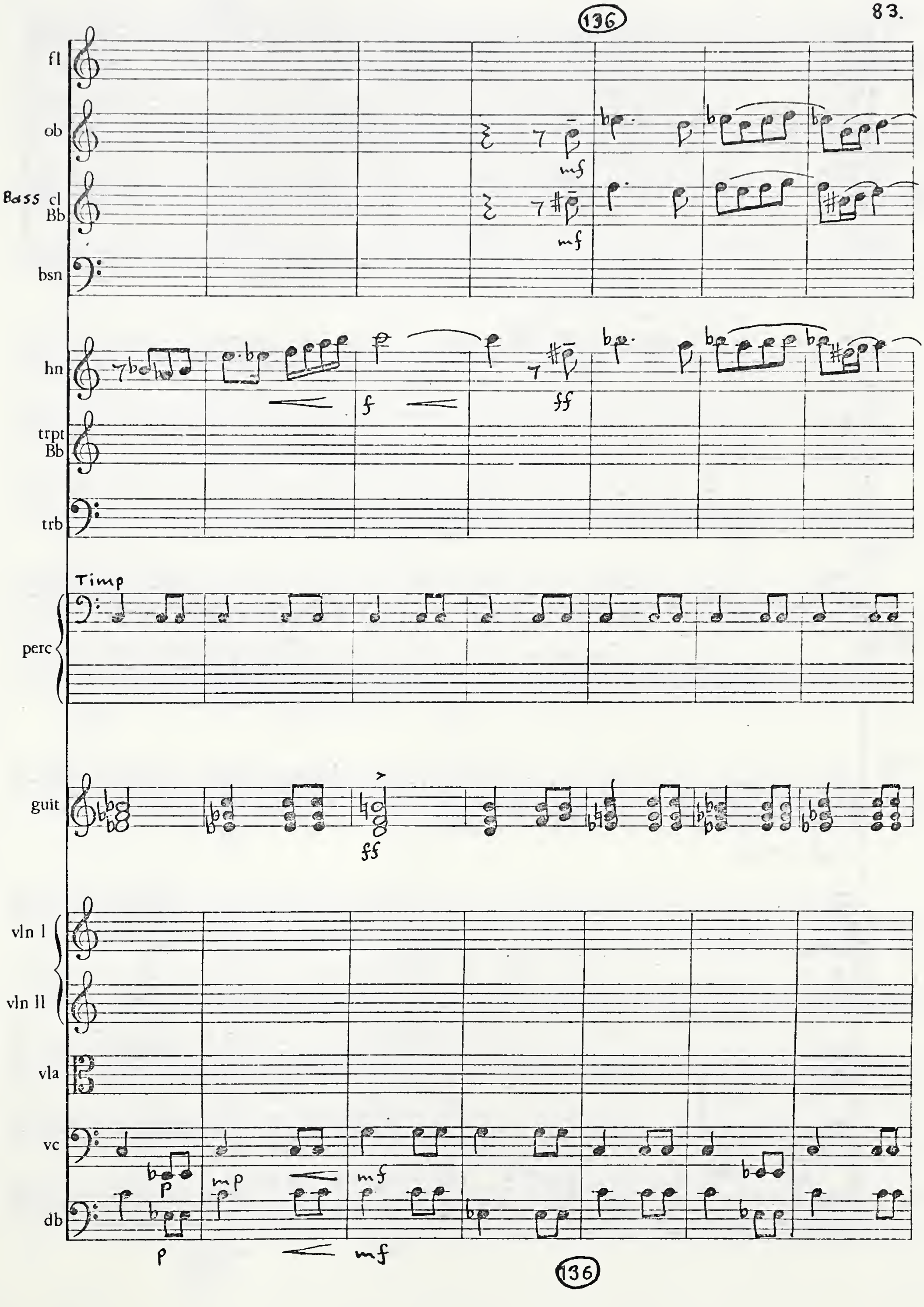

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Chimes
perc
Marimba
guit
vln I
vln II
vla
vc
db
6
3
ff
mf
mp
8va

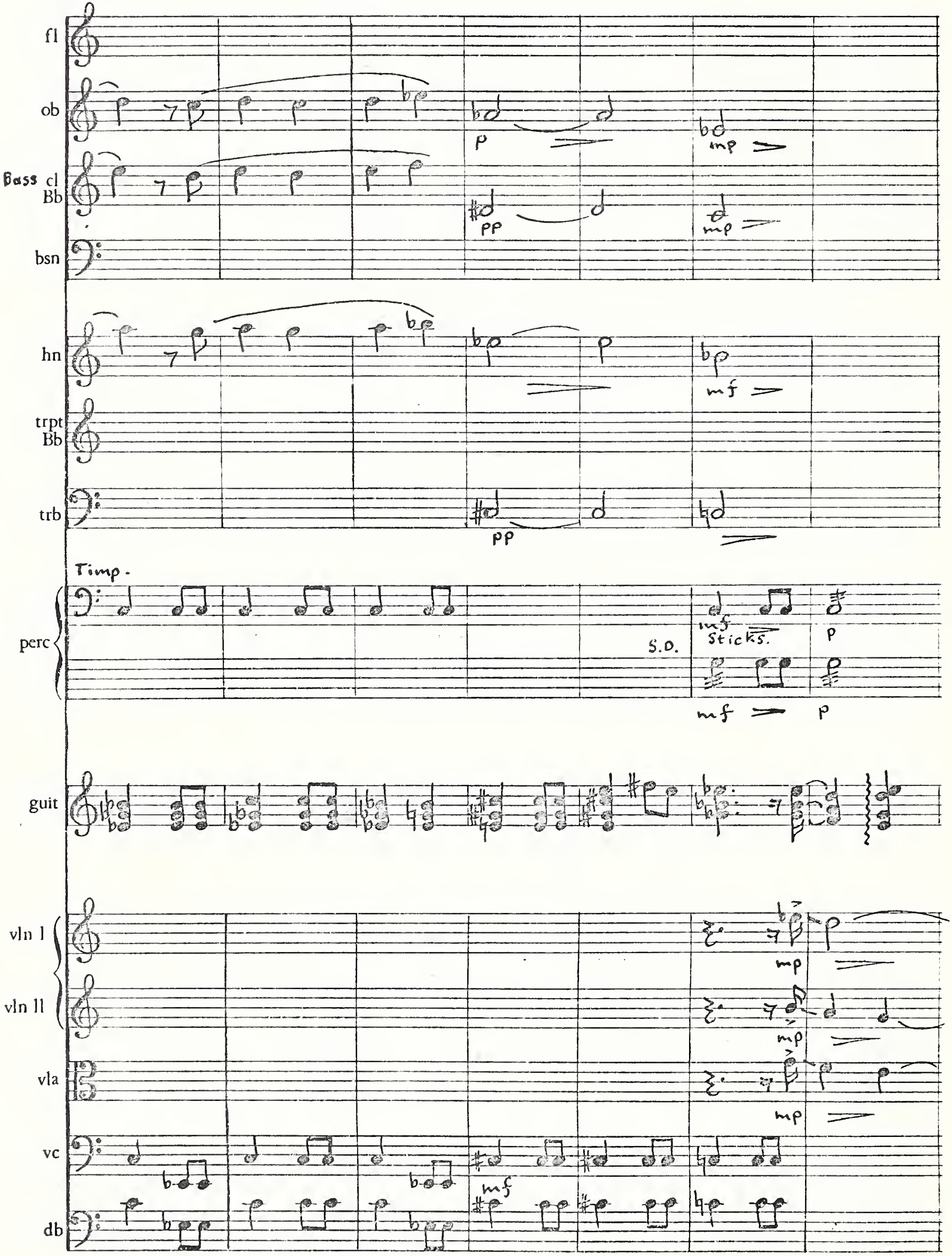

111
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
ff
f
mf
Open
Open
Open
Chimes
3
gliss.
gliss.
gliss.
gliss.
8va
4/4
111

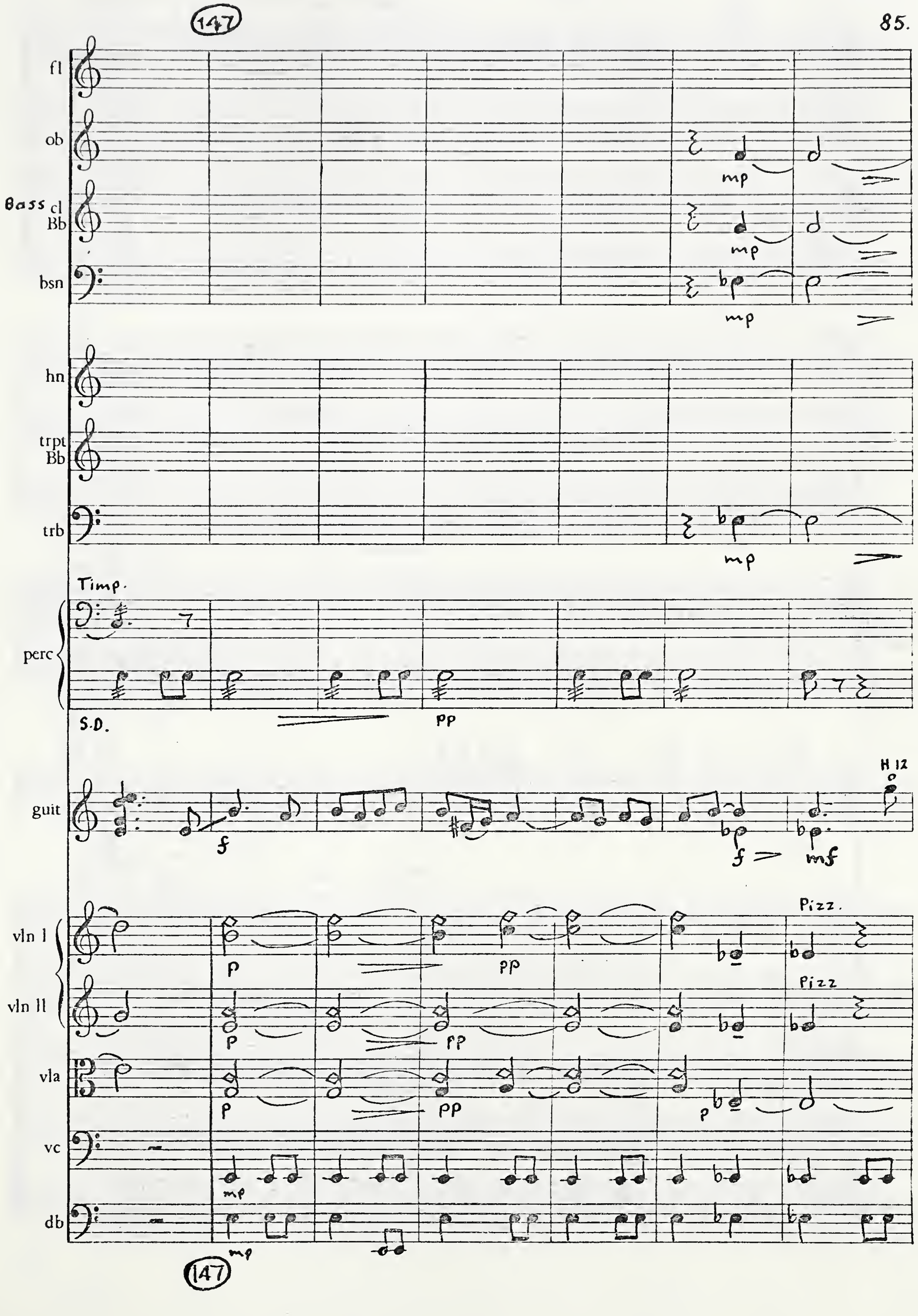

Molto rit
fl
ob
tr
cl Bb
bsn
f
f
f
mp
Molto rit
hn
trpt Bb
trb
mp
Chimes
perc
f
3
guit
3
H 12
H 12
mf
Molto rit
vln I
mf
p
3
mp
p
vln II
mf
p
3
mp
p
vla
3
mf
p
mp
p
8
loco
vc
3
mf
p
mp
p
db
mp
p

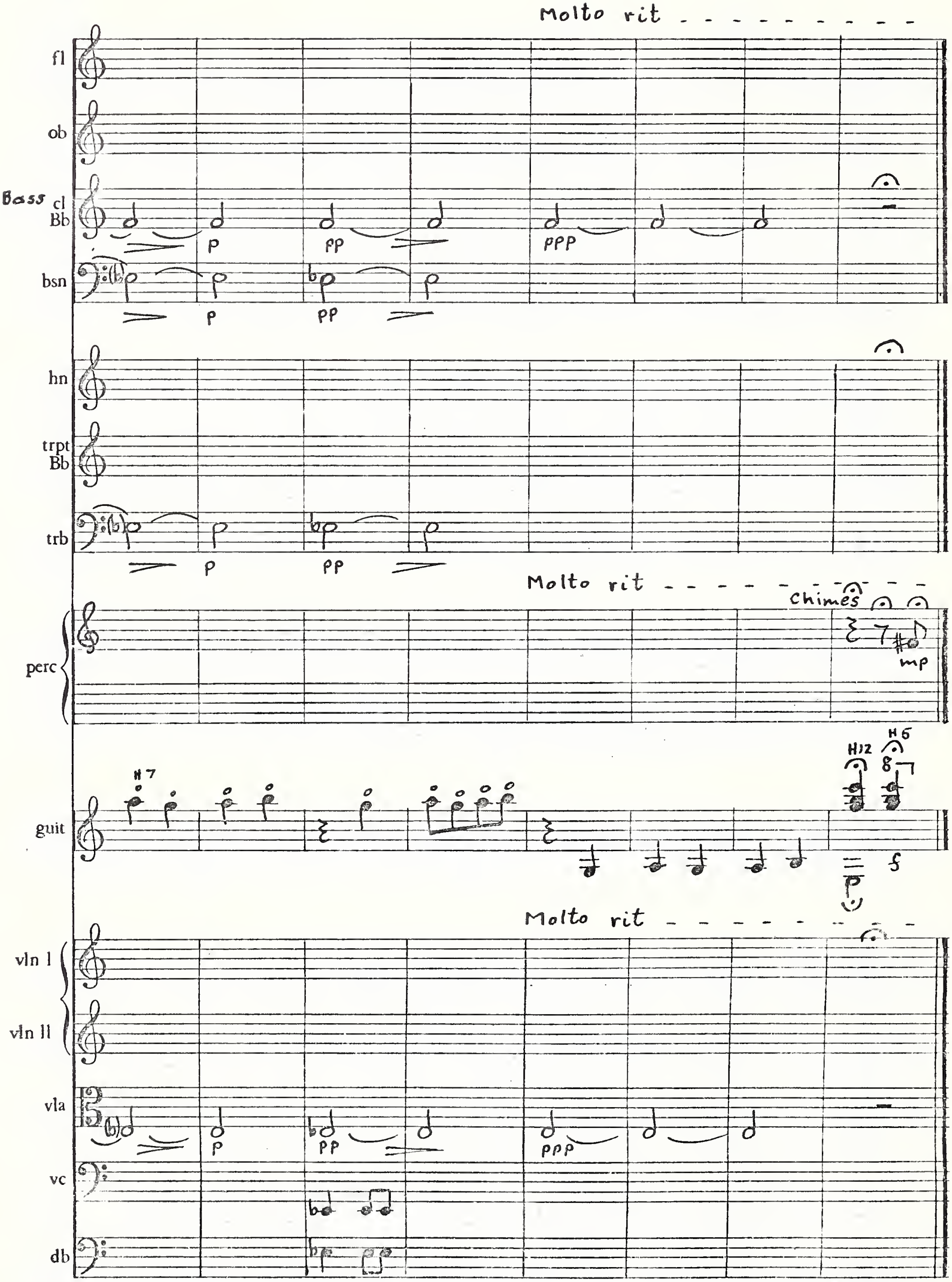

119
Tempo I°
fl
ob
Bass cl Bb
bsn
mf < f > pp
Tempo I°
hn
trpt Bb
trb
mf < f > pp
Timp
perc
pp
S.D.
Motion in brush
pp
guit
2
4
mf
p
Tempo I°
vln I
vln II
vla
vc
db
pp
mf
p
mp
119


129
fl
ob
Bass cl Bb
p
p
p
pp
p
bsn
espress.
hn
mf
trpt Bb
trb
p
p
p
pp
p
Timp.
perc
S.D.
guit
mf
vln I
vln II
vla
vc
db
p
mp
p
mp
p
mp
p
mp
p
mp
p
mp
129

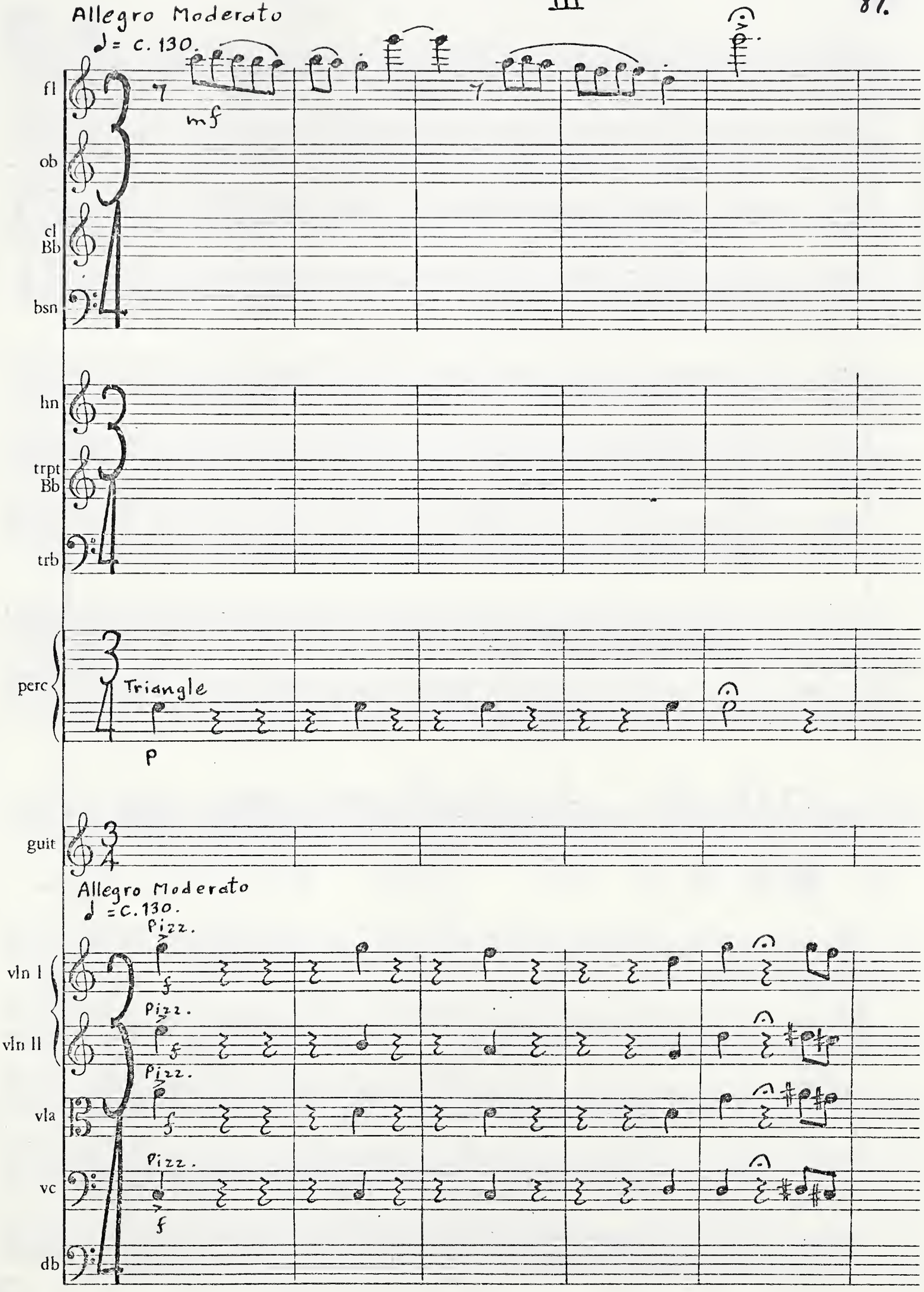

136
fl
ob
Bass cl Bb
bsn
hn
trpt Bb
trb
Timp
perc
guit
vln I
vln II
vla
vc
db
mf
mf
f
ff
ff
p
mp
mf
p
mf
136

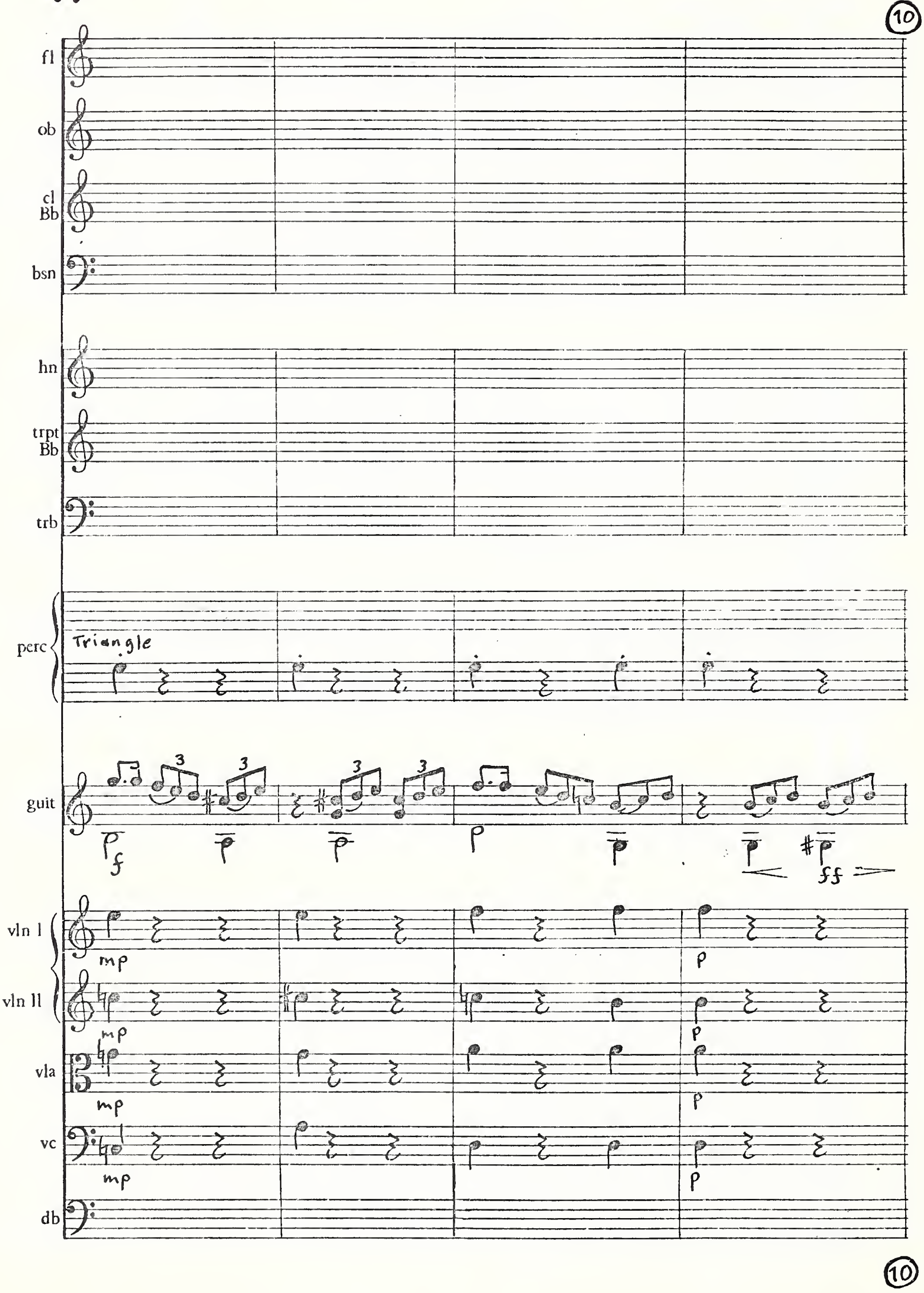

fl
ob
Bass cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
S.D.
Sticks.
guit
vln I
vln II
vla
vc
db
p
pp
mp
mf
mf
p
mf
p
mp
mp
mp
mf

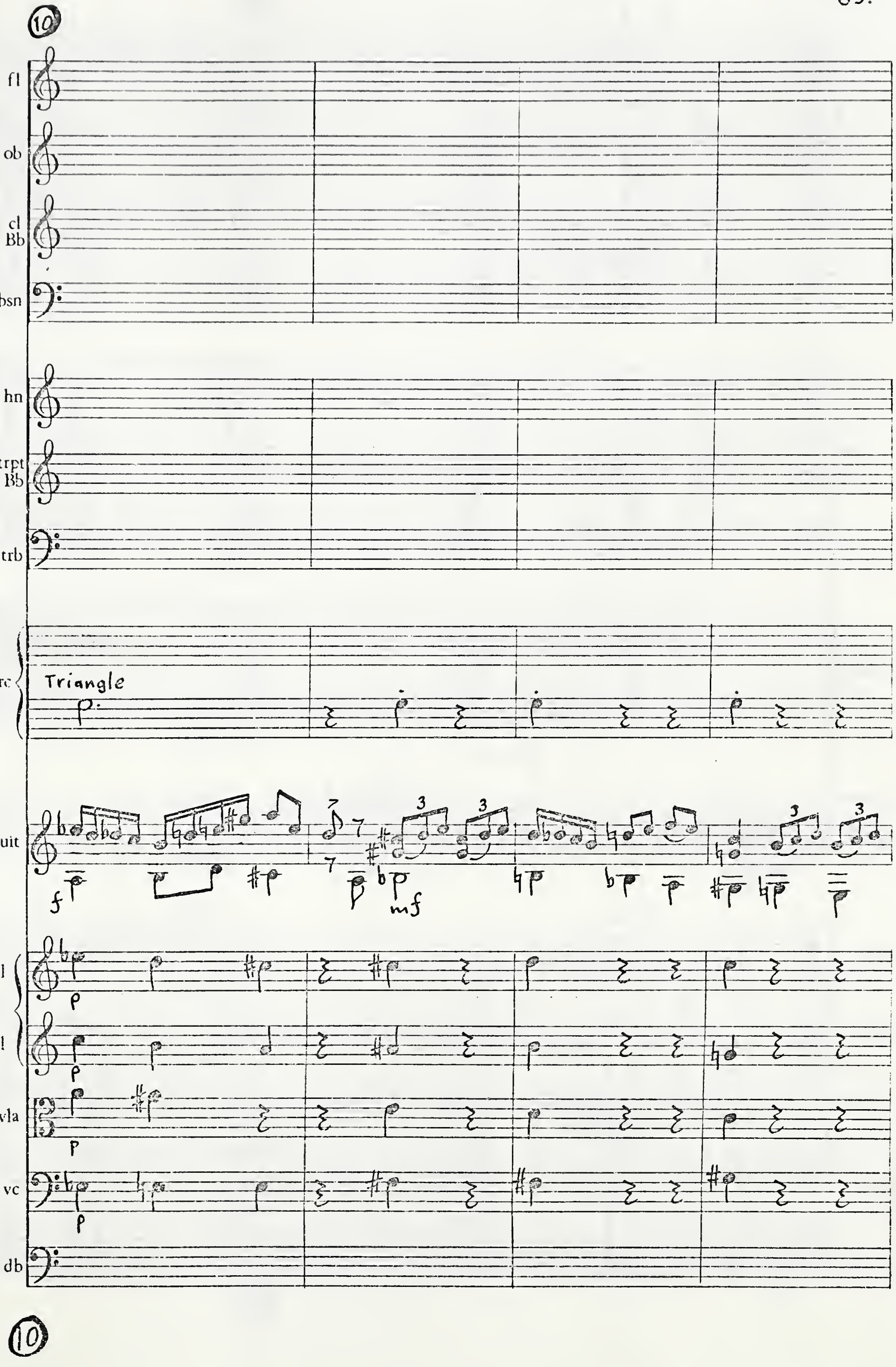

147
fl
ob
Bass cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
S.D.
guit
vln I
vln II
vla
vc
db
mp
f
pp
mf
H 12
Pizz.
Pizz
p
147

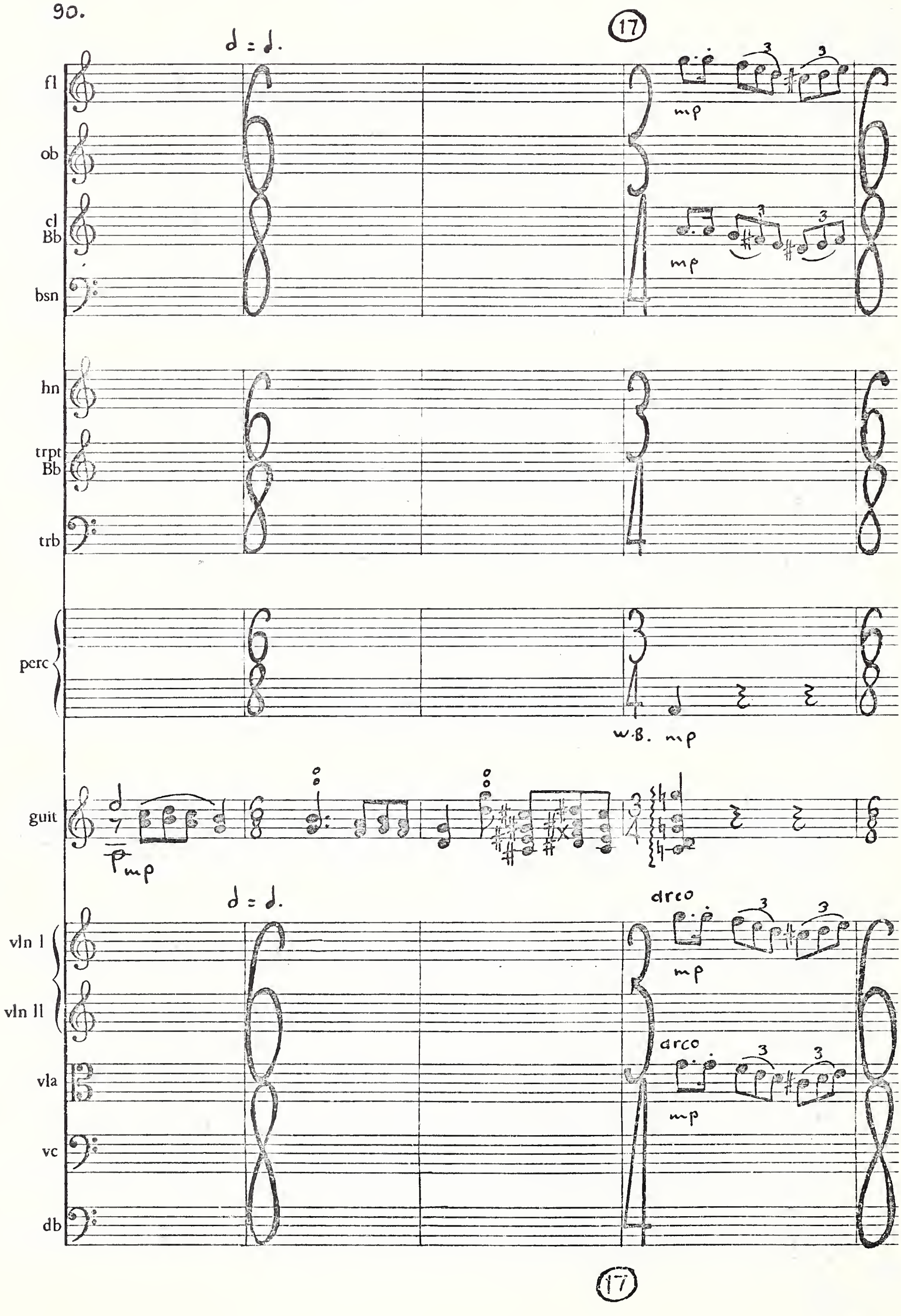

Molto rit
fl
ob
Bass cl Bb
bsn
hn
trpt Bb
trb
p
pp
ppp
Molto rit
Chimes
perc
mp
guit
H 7
H 12
H 5
8
f
p
Molto rit
vln I
vln II
vla
vc
db

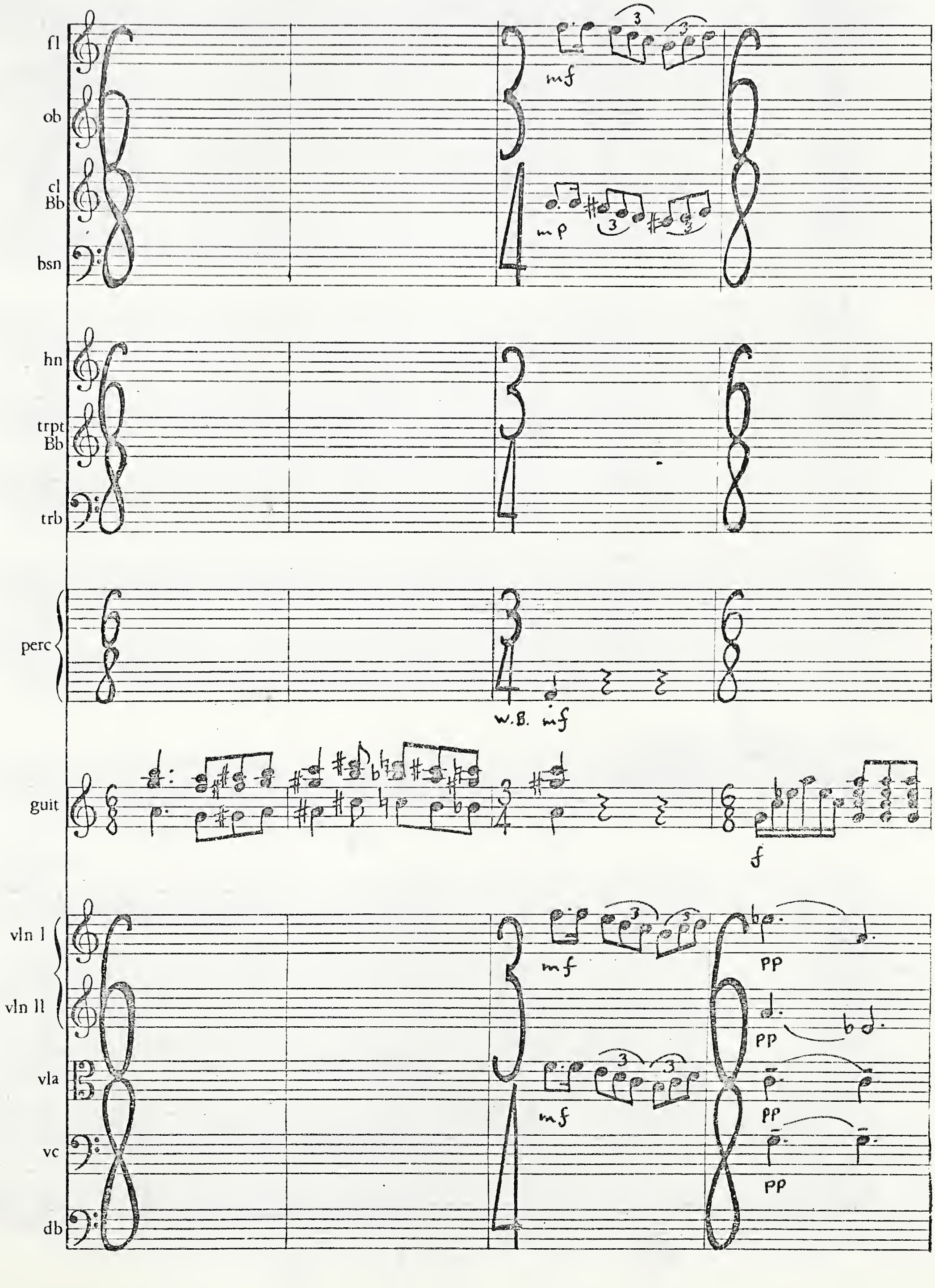
III


Allegro Moderato
𝅗𝅥 = c. 130.
mf
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Triangle
p
guit
Allegro Moderato
𝅗𝅥 = c. 130.
Pizz.
f
vln I
Pizz.
f
vln II
Pizz.
f
vla
Pizz.
f
vc
db

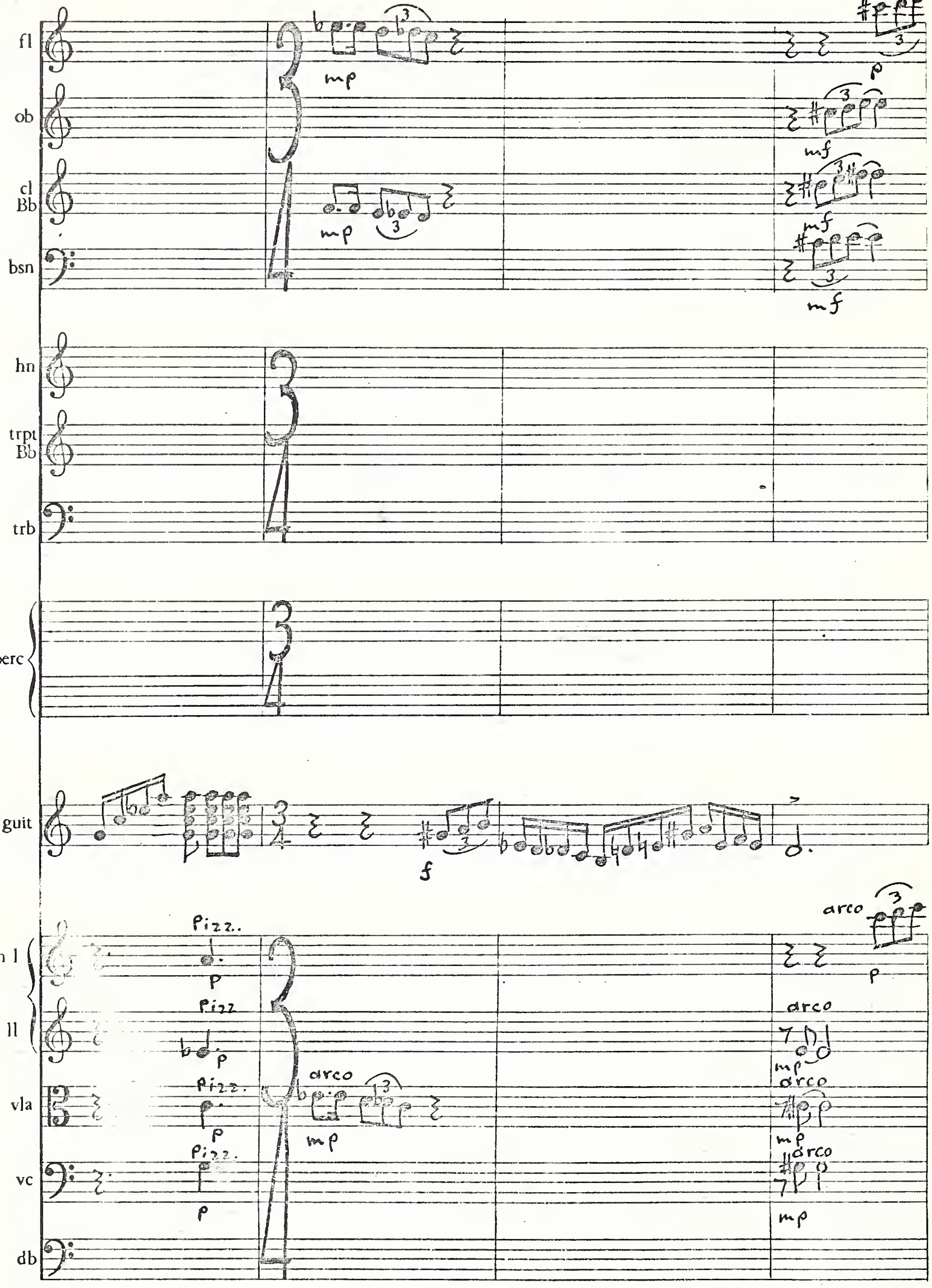

⑩
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Triangle
guit
3
f
ff
vln I
mp
p
vln II
mp
p
vla
mp
p
vc
mp
p
db
⑩


10
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Triangle
guit
f
mf
3
vln I
p
vln II
p
vla
p
vc
p
db
10

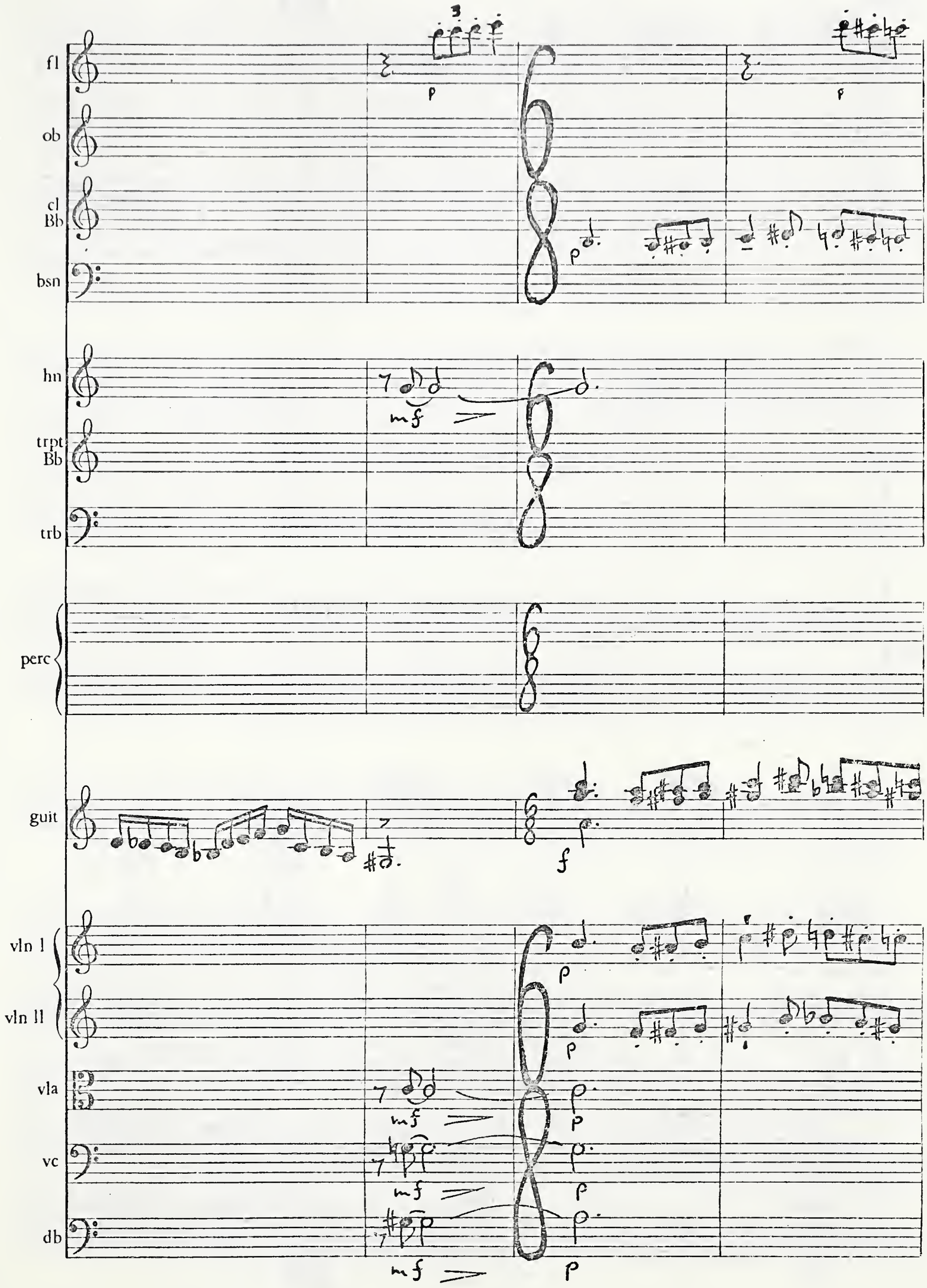

17
𝅗𝅥 = ♩.
fl
ob
cl Bb
bsn
mp
mp
3
3
hn
trpt Bb
trb
perc
w.B. mp
guit
p mp
𝅗𝅥 = ♩.
arco
vln I
vln II
mp
arco
vla
mp
vc
db
17

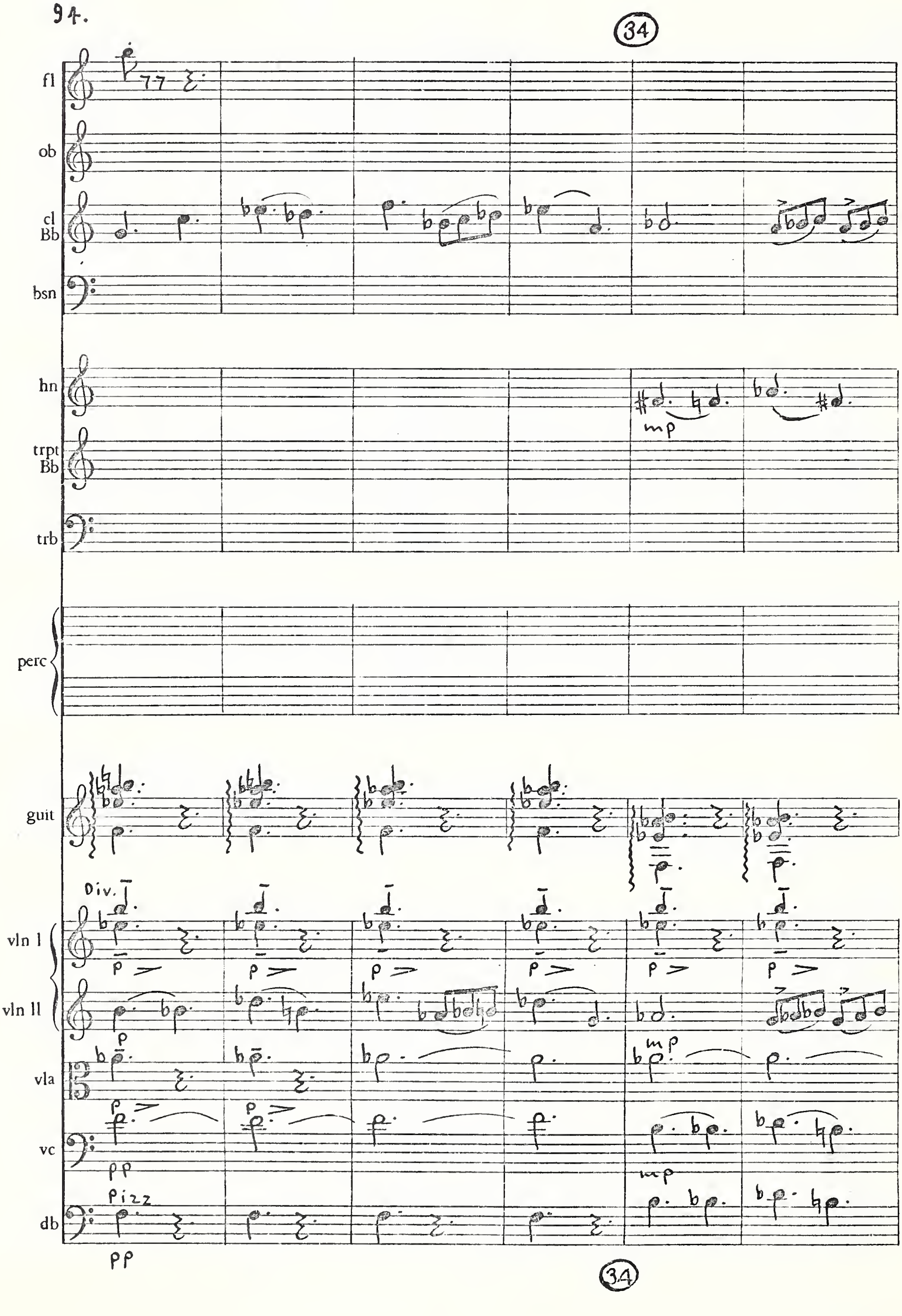

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mf
mp
w.B. mf
f
pp
3

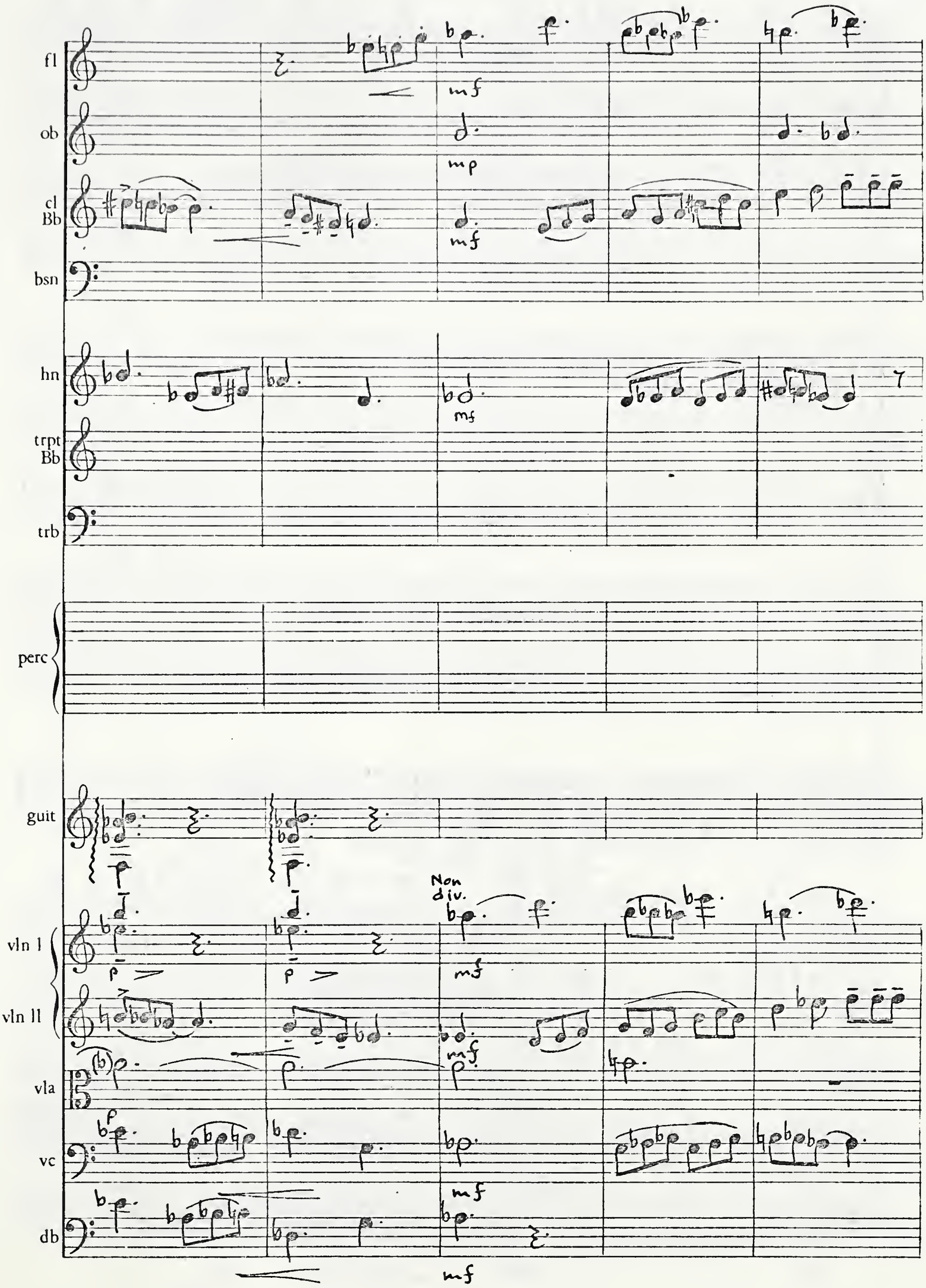
㉓

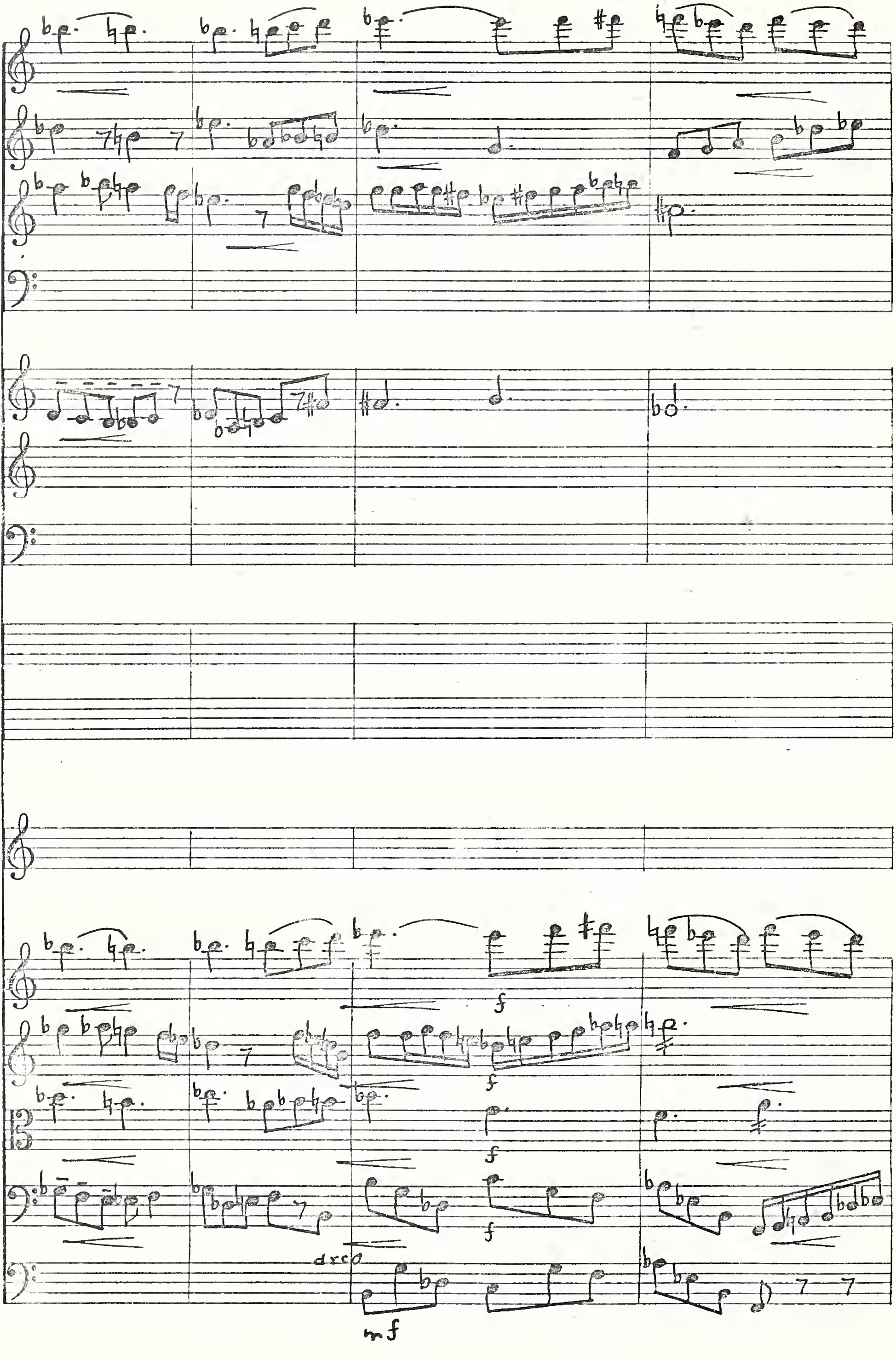

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
3
4
mp
mp
p
mf
mf
mf
f
Pizz..
Pizz
Pizz.
Pizz.
p
p
p
p
arco
arco
arco
arco
arco
mp
mp
mp
mp
p
3

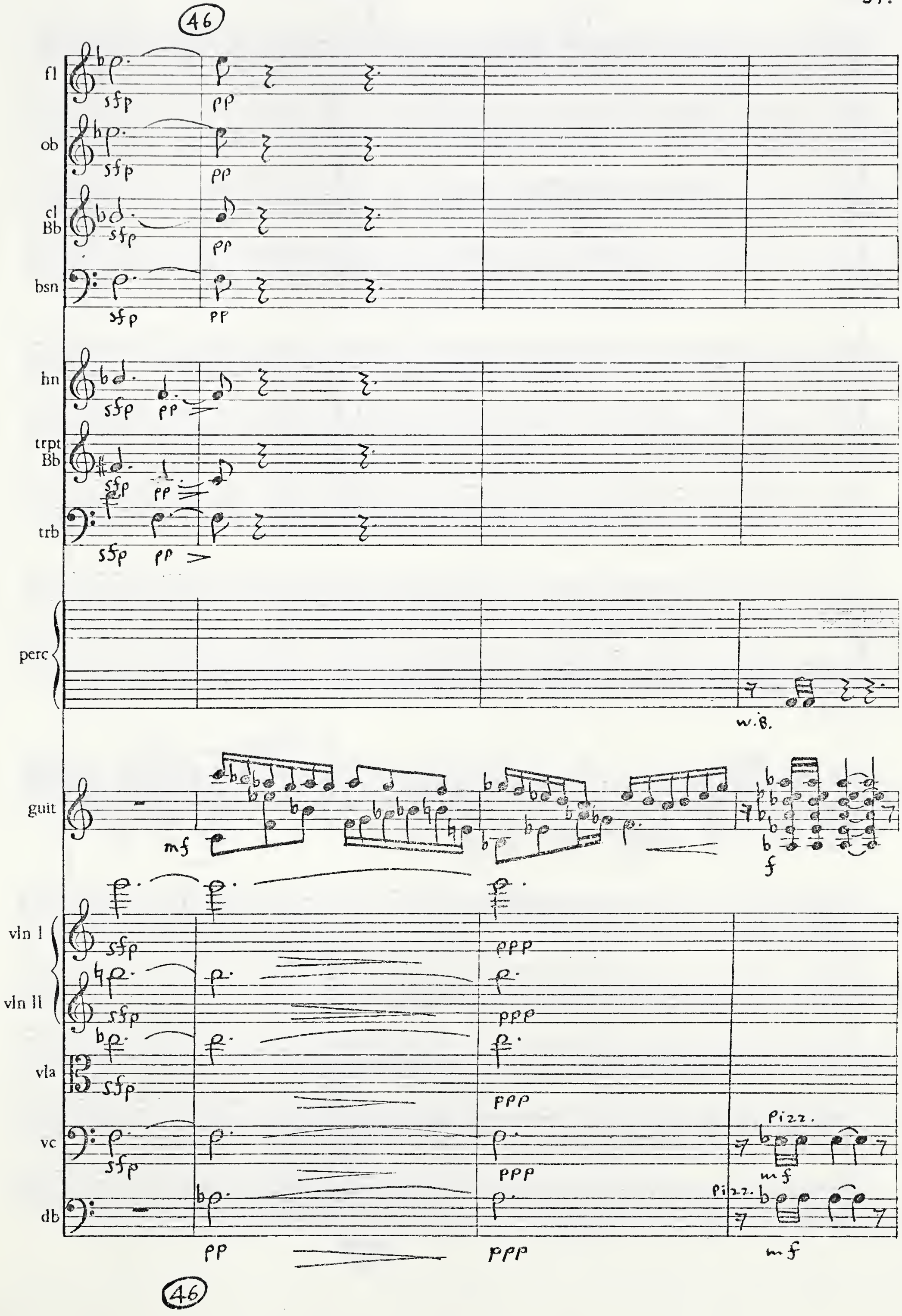
㉓
]

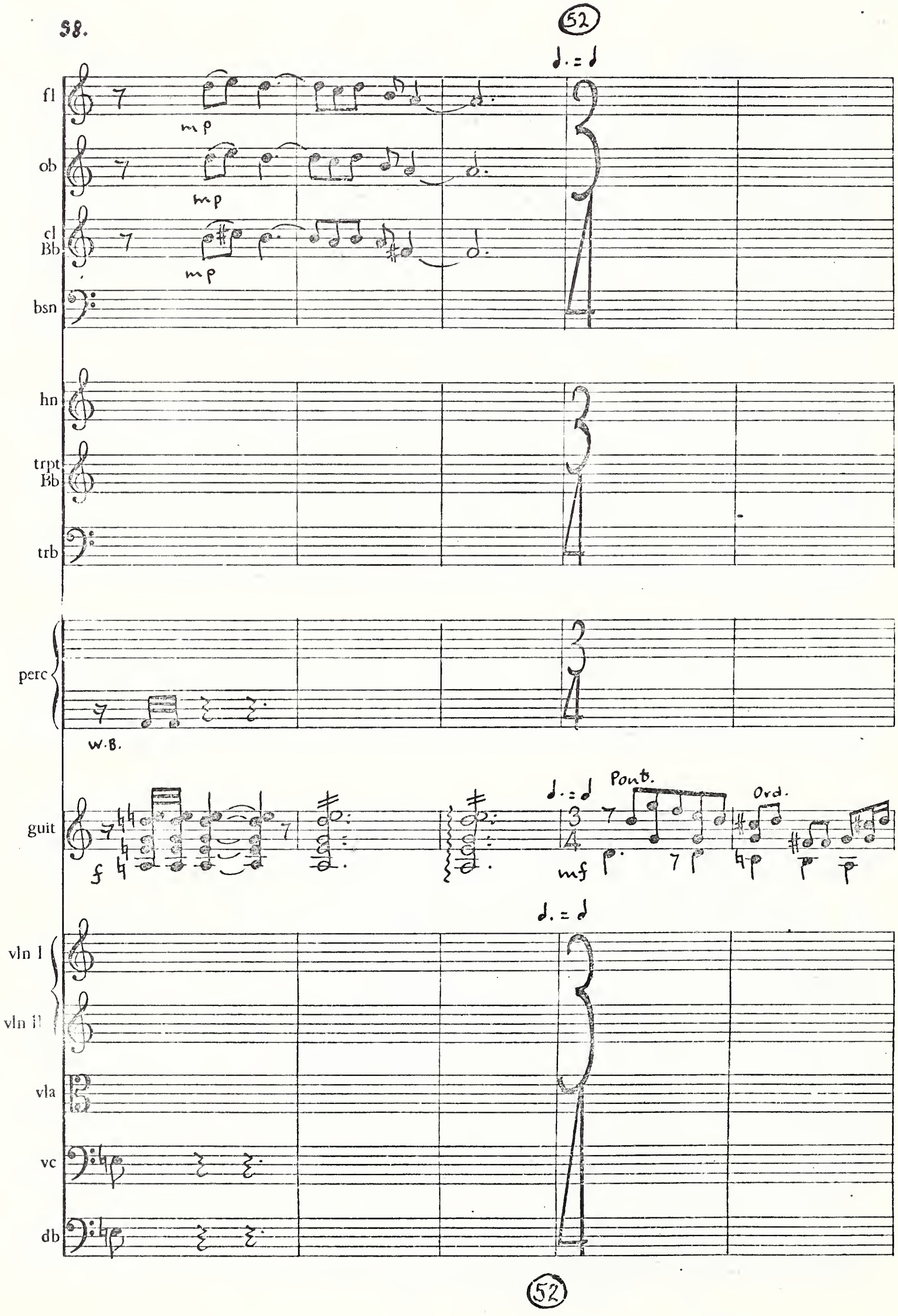

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
p
p
p
mf
f
p
p
mf
p
mf
p
mf
p


34
fl
ob
cl Bb
bsn
hn
mp
trpt Bb
trb
perc
guit
Div.
vln I
p
vln II
vla
mp
vc
pp
mp
Pizz
db
pp
34

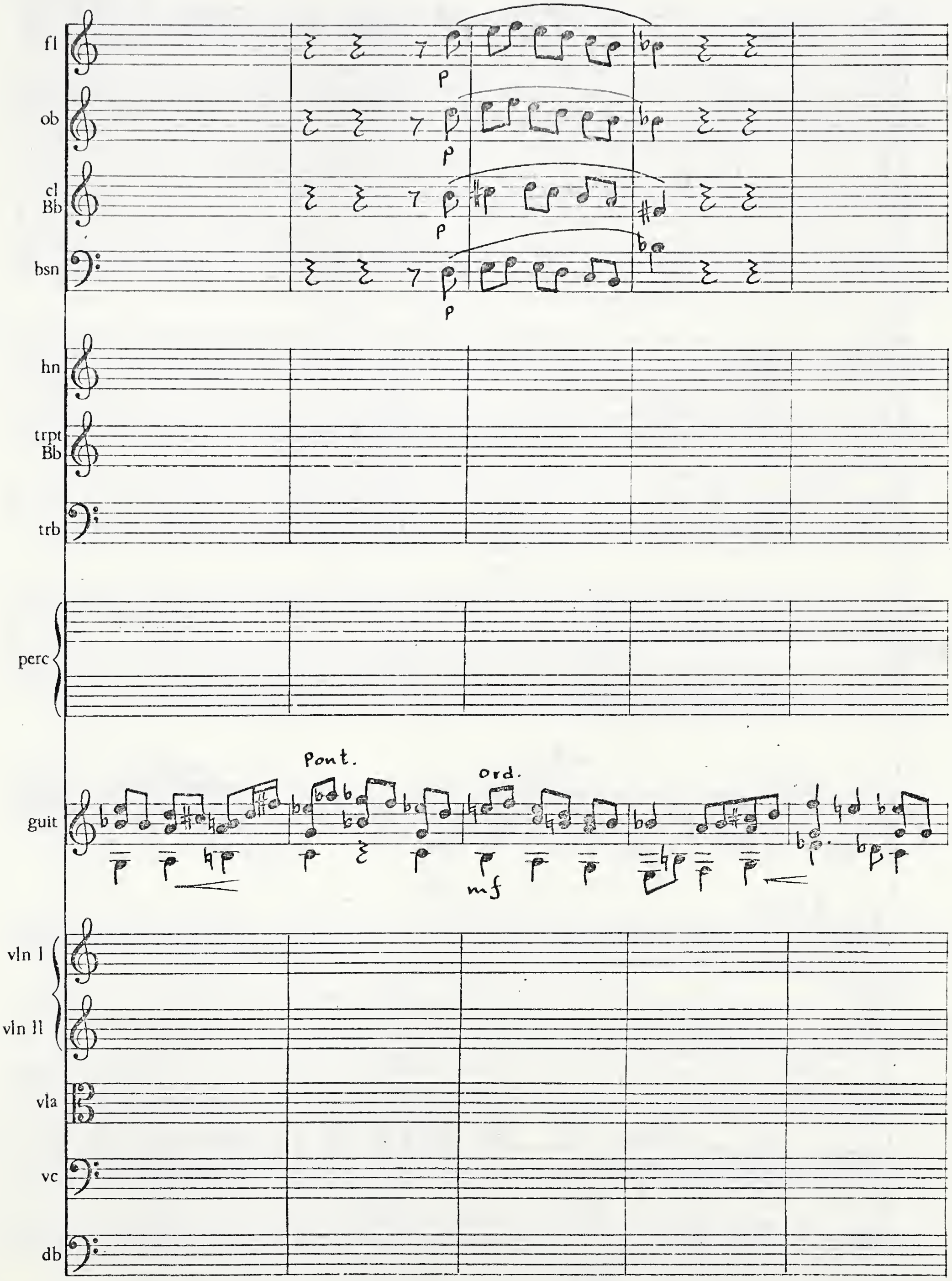

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mf
mp
mf
mf
Non div.
p
p
mf
mf
mf
mf

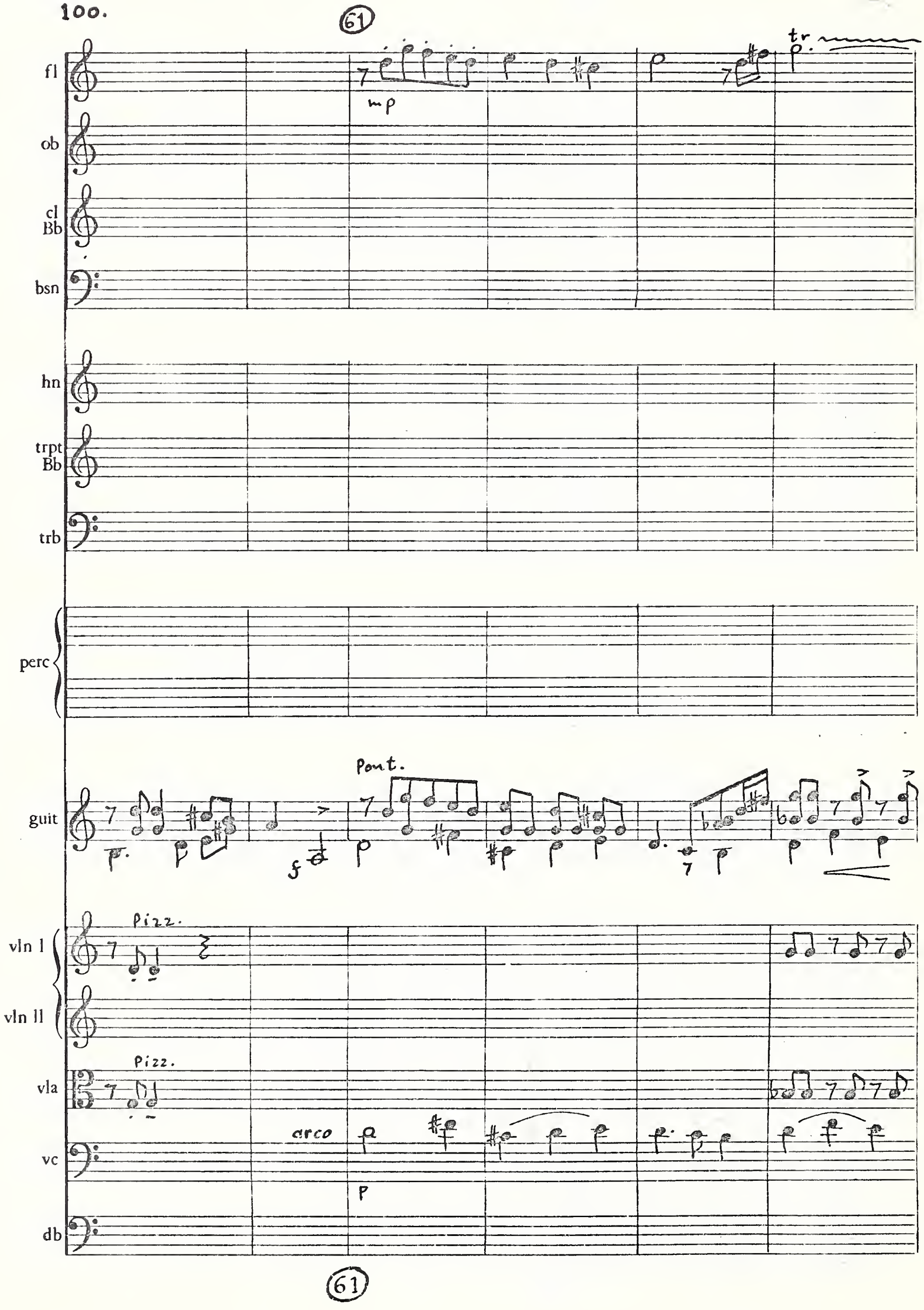

fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
f
f
f
f
arco
mf

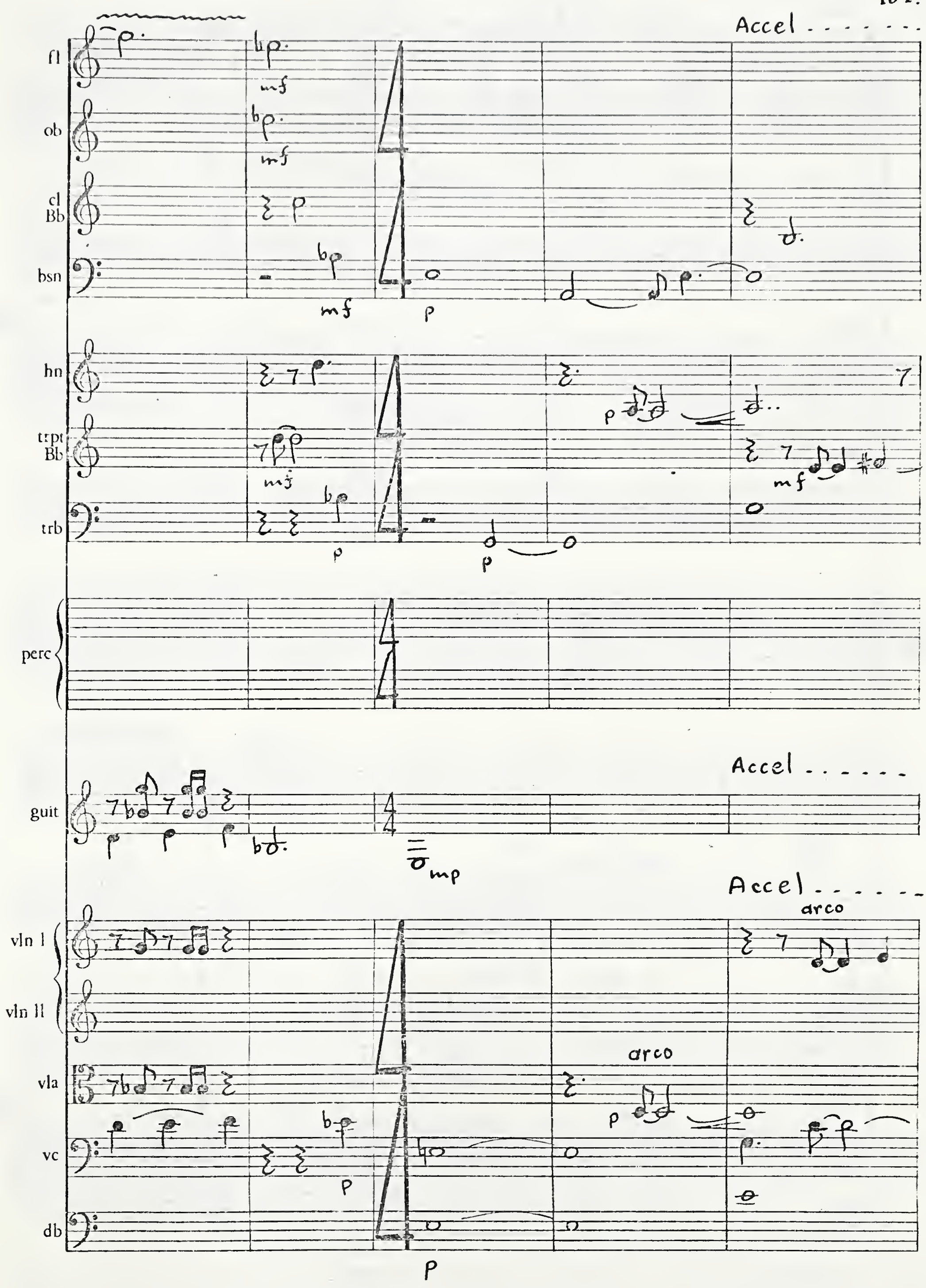

46
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
sfp
pp
ppp
mf
f
w.B.
Pizz.
46

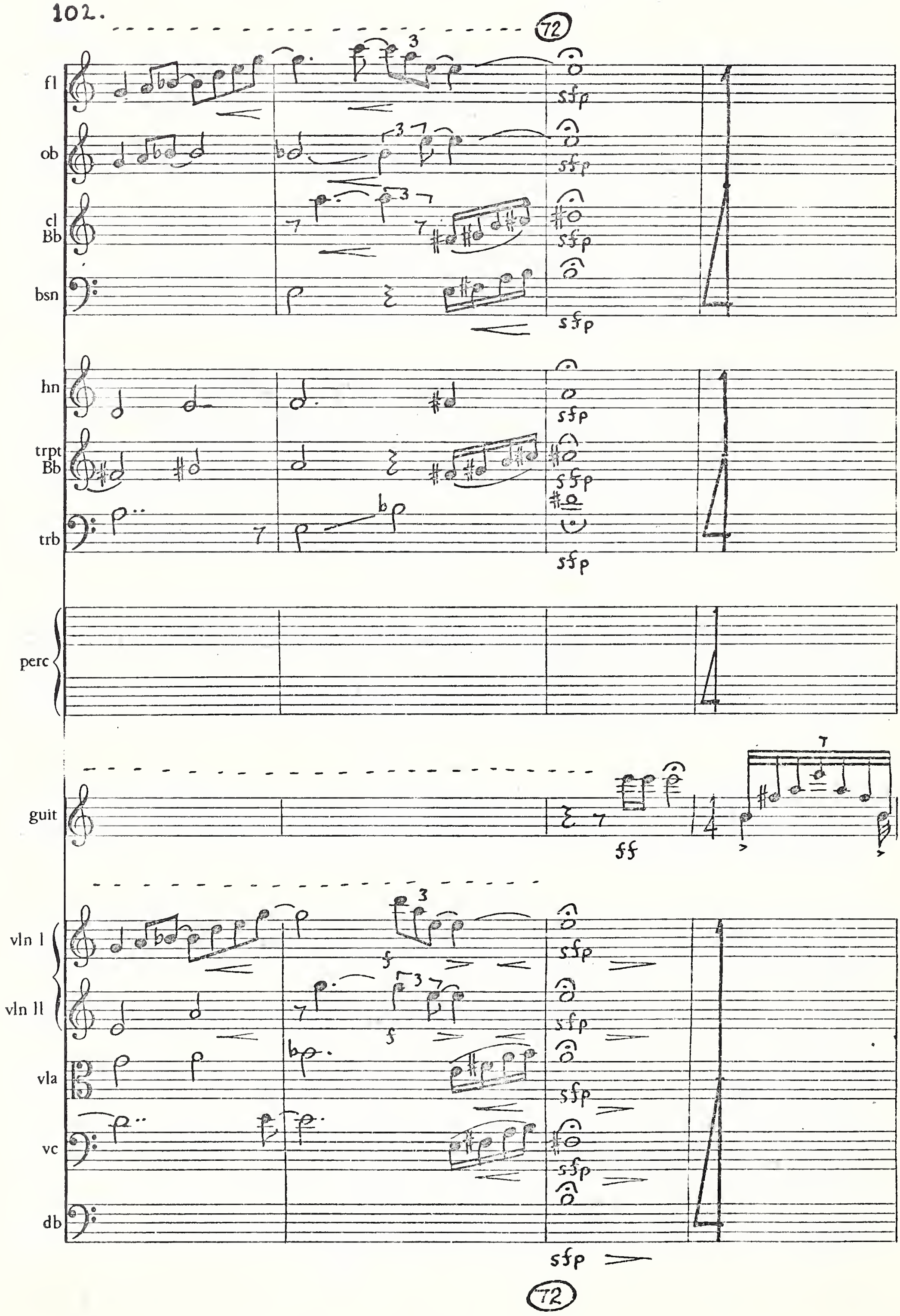


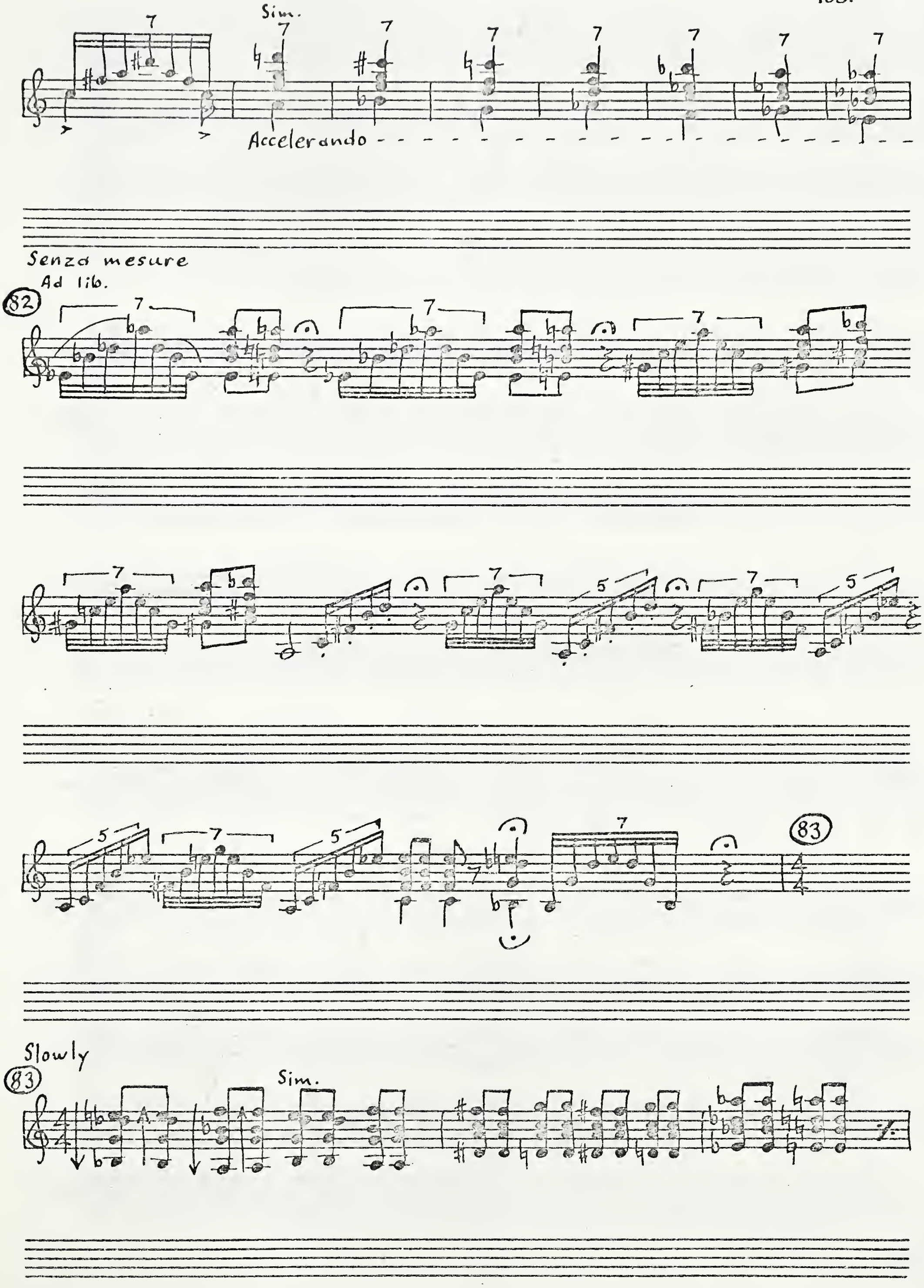
(52)
♩. = ♩
fl
mp
ob
mp
cl Bb
mp
bsn
hn
trpt Bb
trb
perc
W.B.
guit
f
♩. = ♩
3/4
Pont.
mf
Ord.
♩. = ♩
vln I
vln II
vla
vc
db
(52)


fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
p
p
p
p
Pont.
Ord.
mf

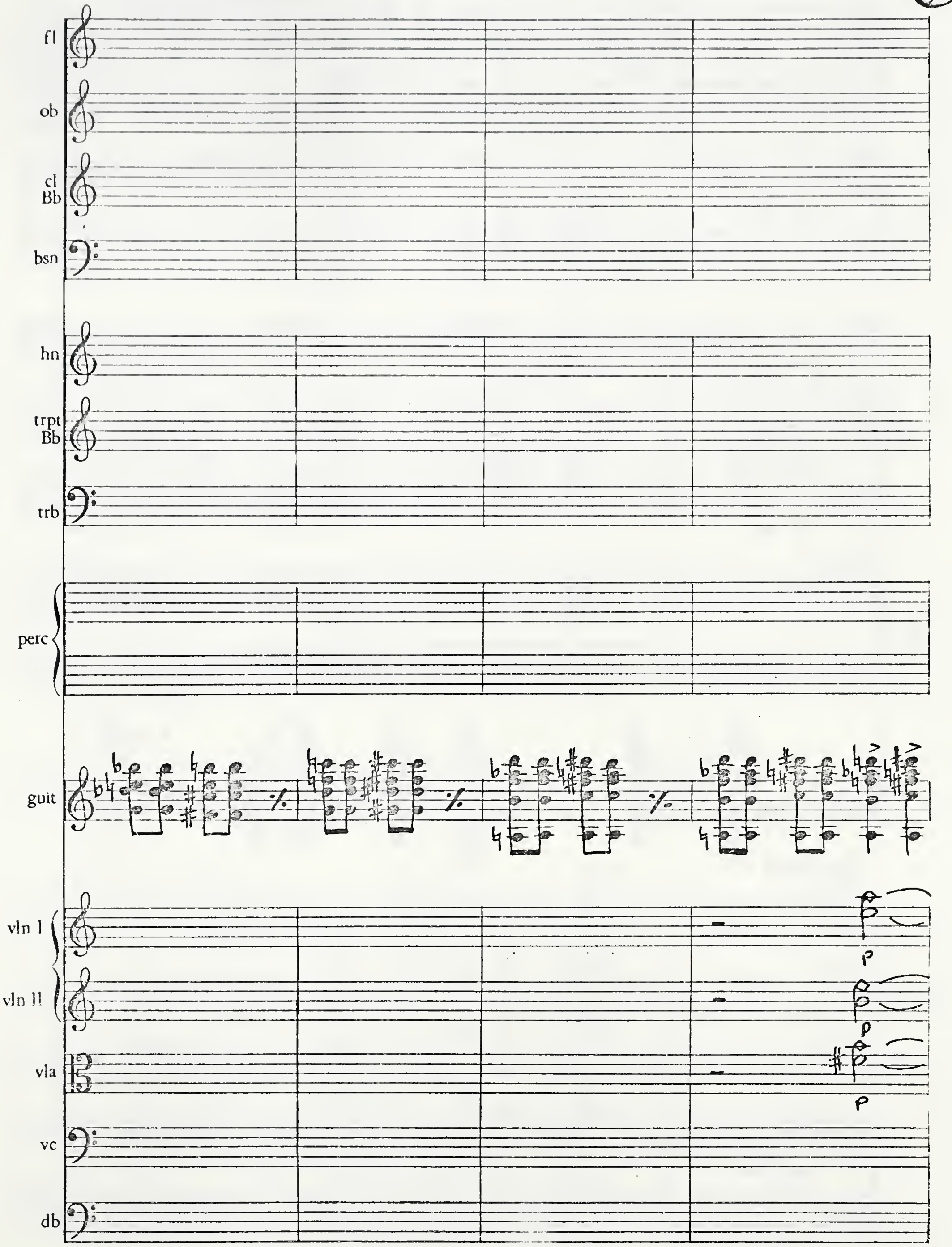

61
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
tr
mp
Pont.
f
Pizz.
Pizz.
arco
p
61


Accel
fl
ob
cl
Bb
bsn
mf
mf
mf
p
hn
trpt
Bb
trb
mf
p
p
mf
p
perc
Accel
guit
mp
Accel
arco
vln I
vln II
arco
vla
vc
db
p
p
p

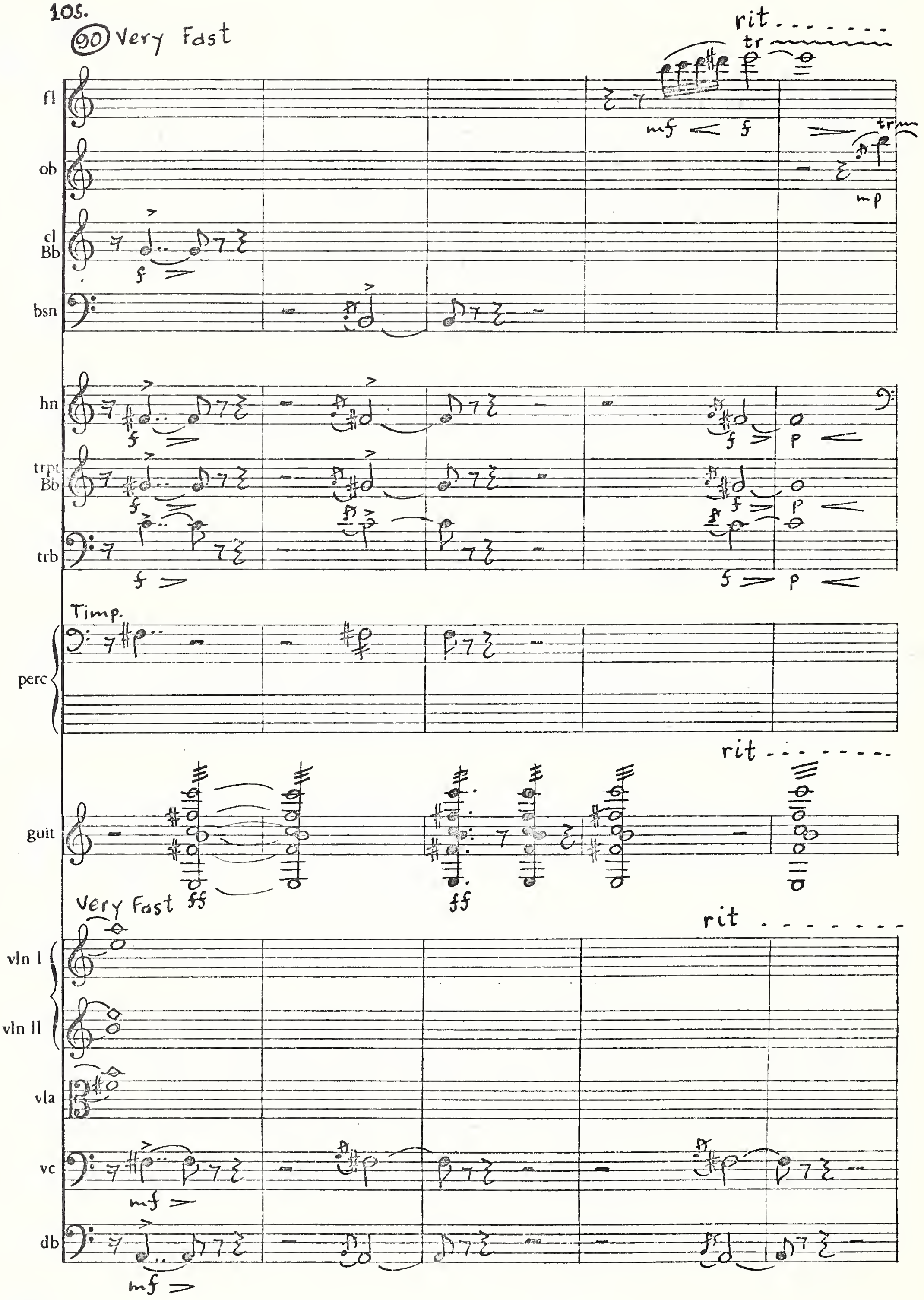

72
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
3
sfp
ff
f
4
72


Sim.
7
Accelerando
Senza mesure
Ad lib.
82
5
83
4/4
Slowly
A

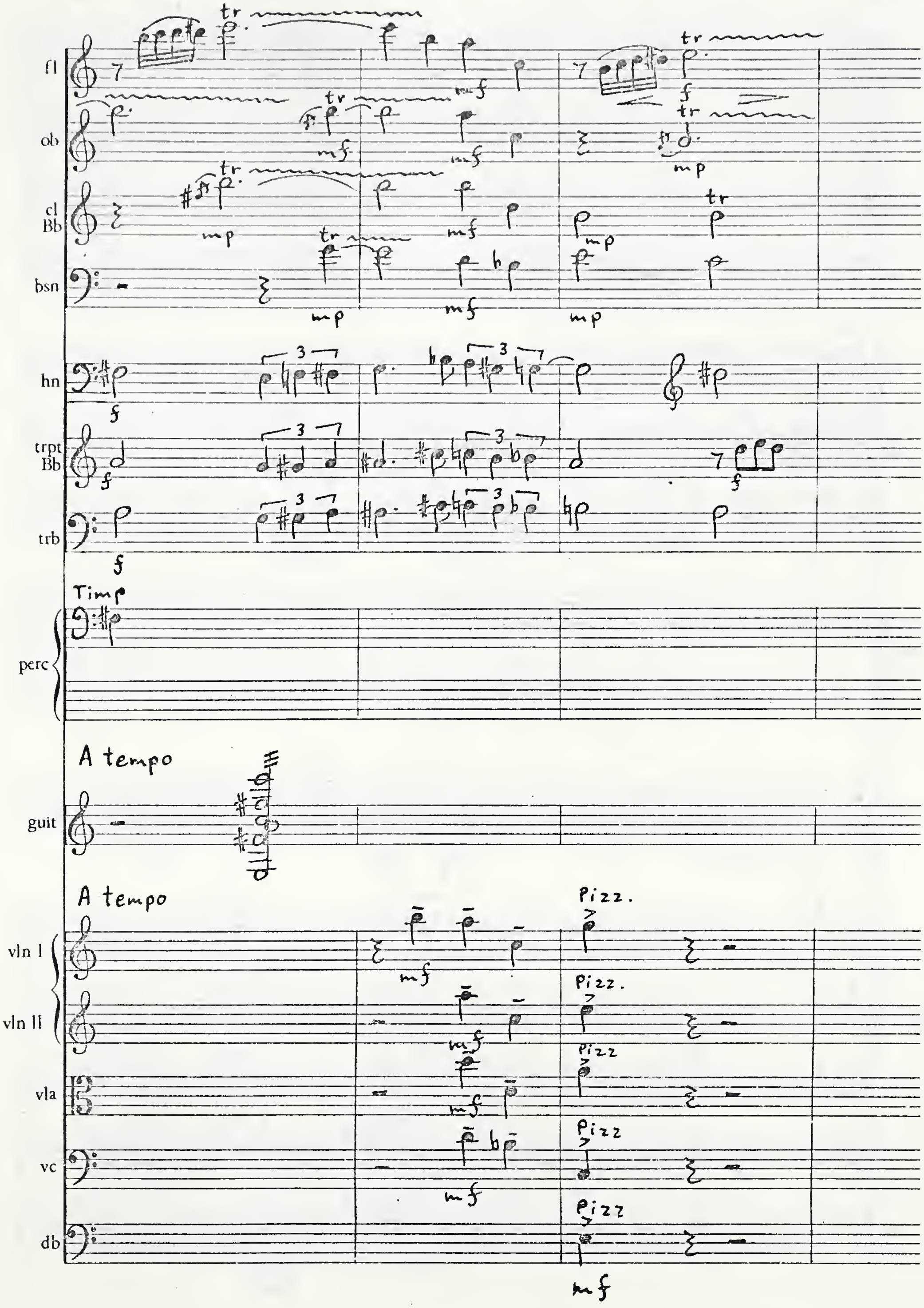
(90)

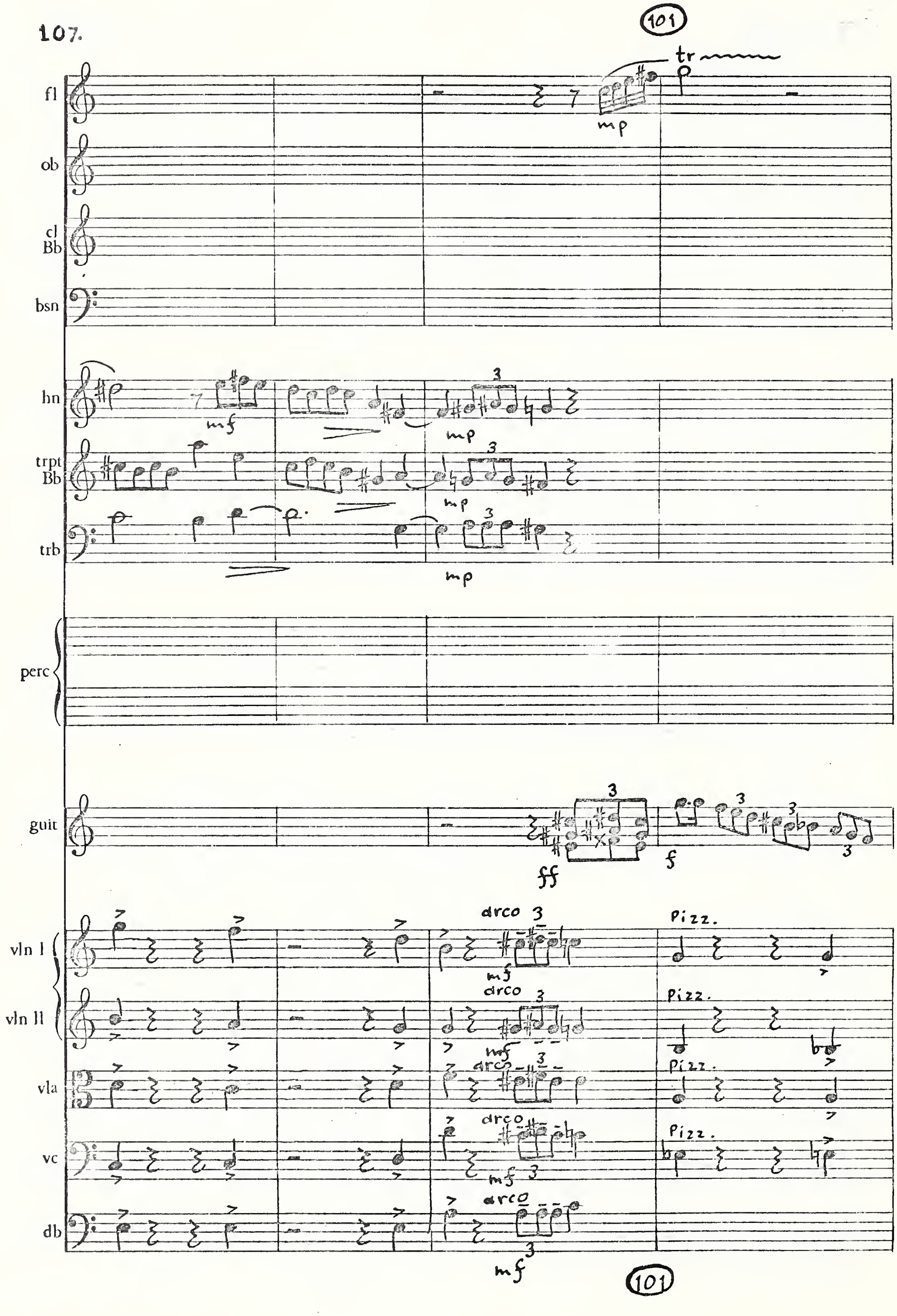

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
p
p
p

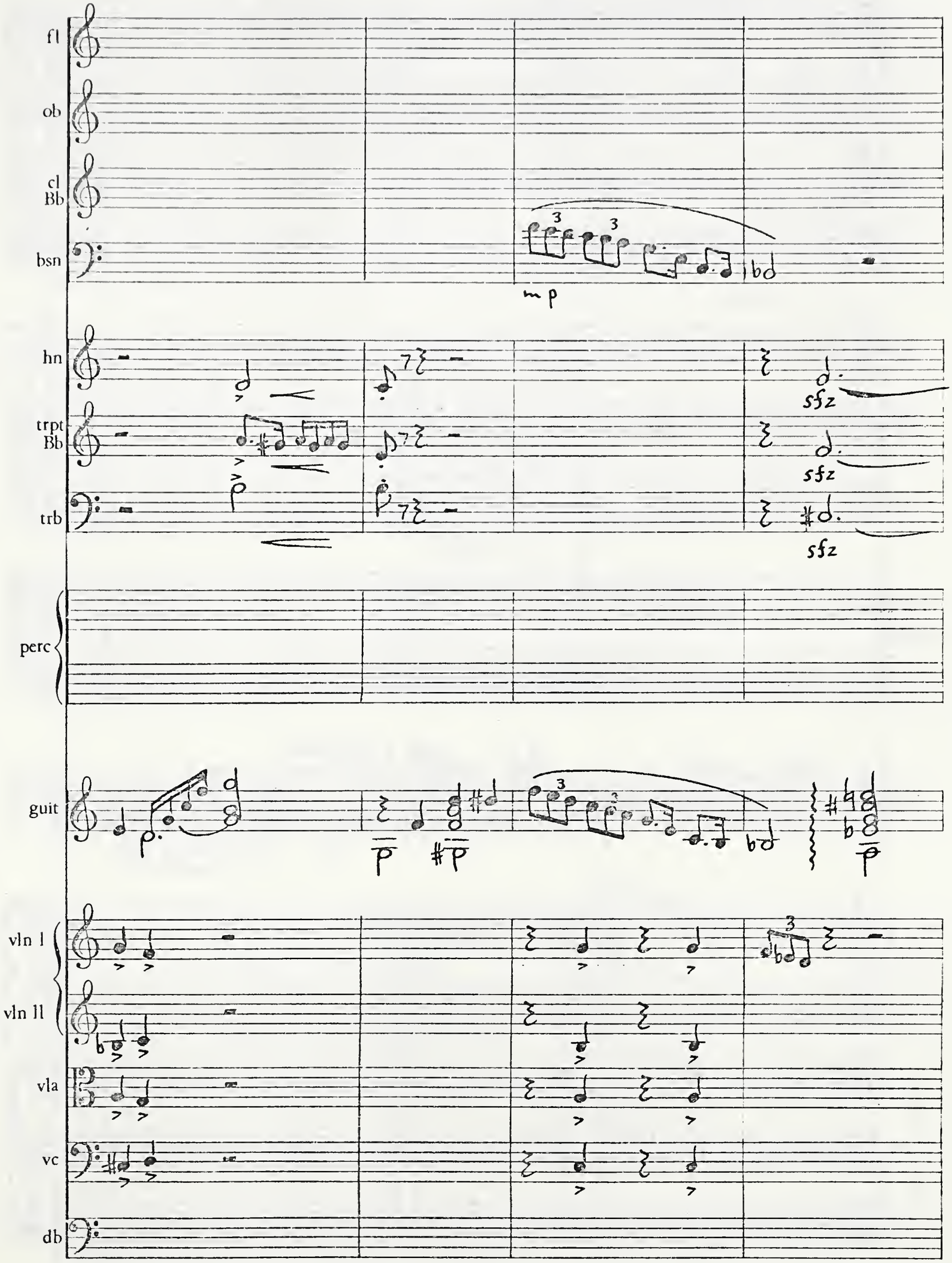
(90)

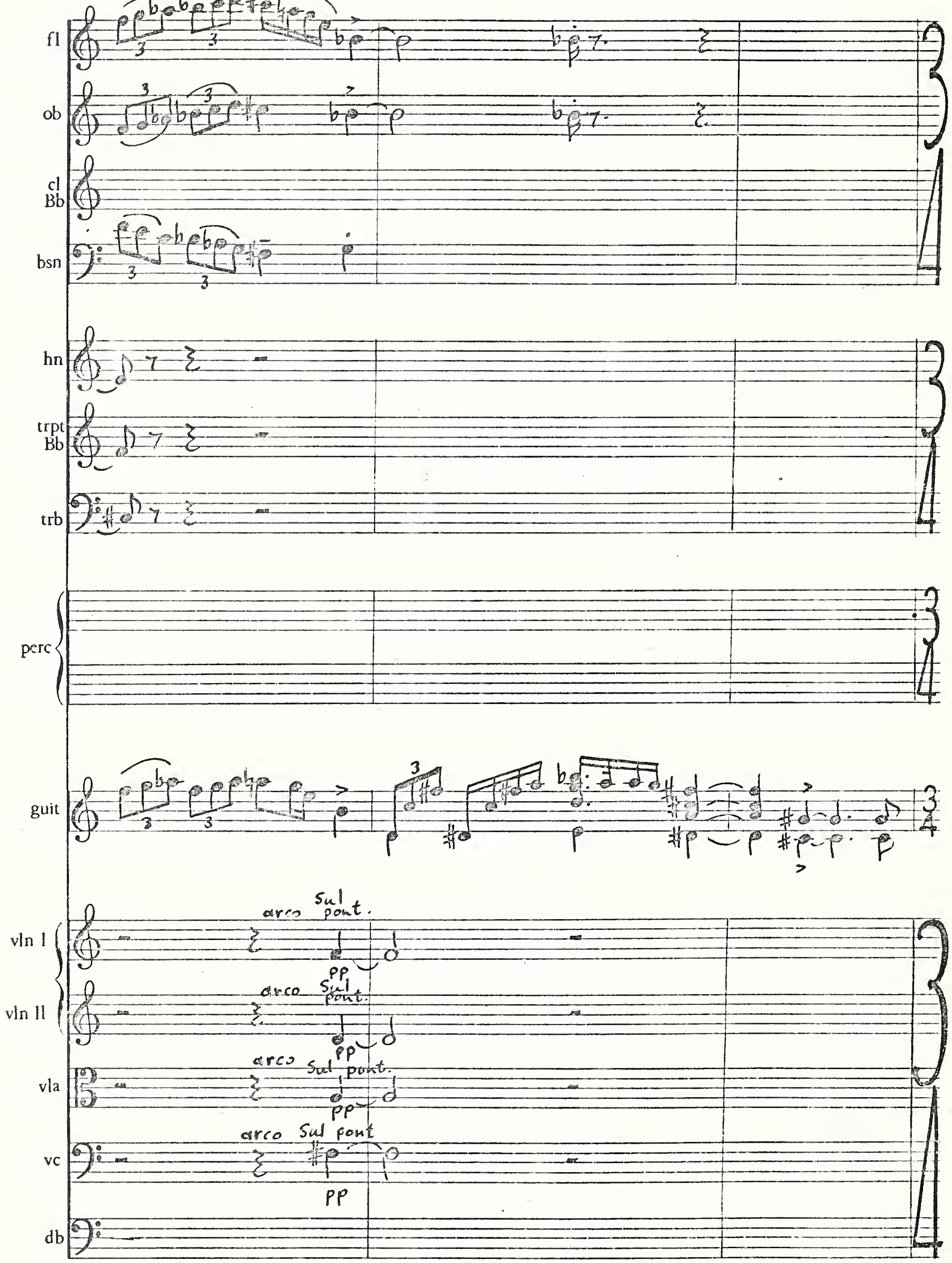

⑨⓪ Very Fast
rit . . . .
tr
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
guit
vln I
vln II
vla
vc
db
Very Fast
rit . . . .
rit . . . .
mf
f
mp
p
ff

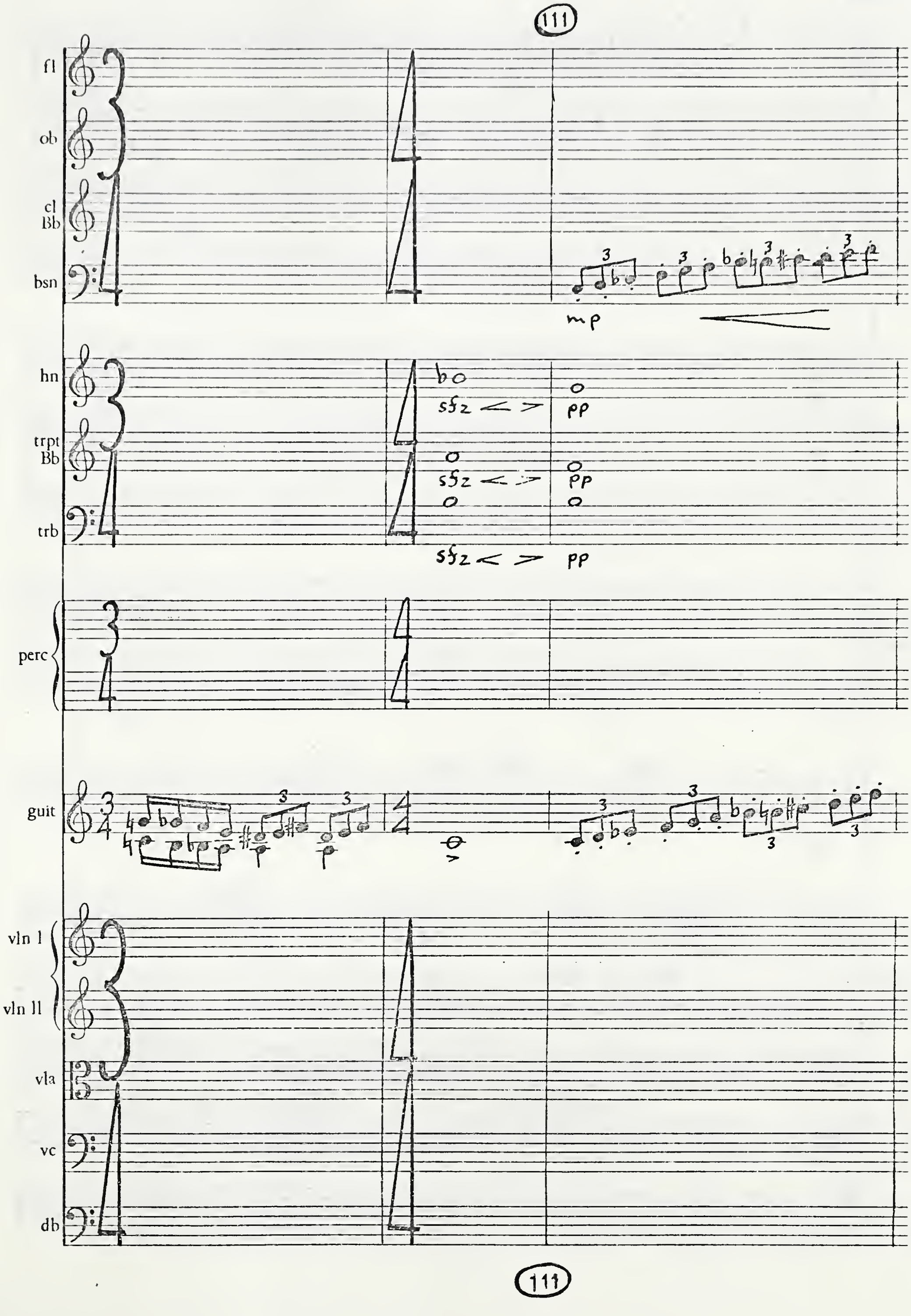
A tempo

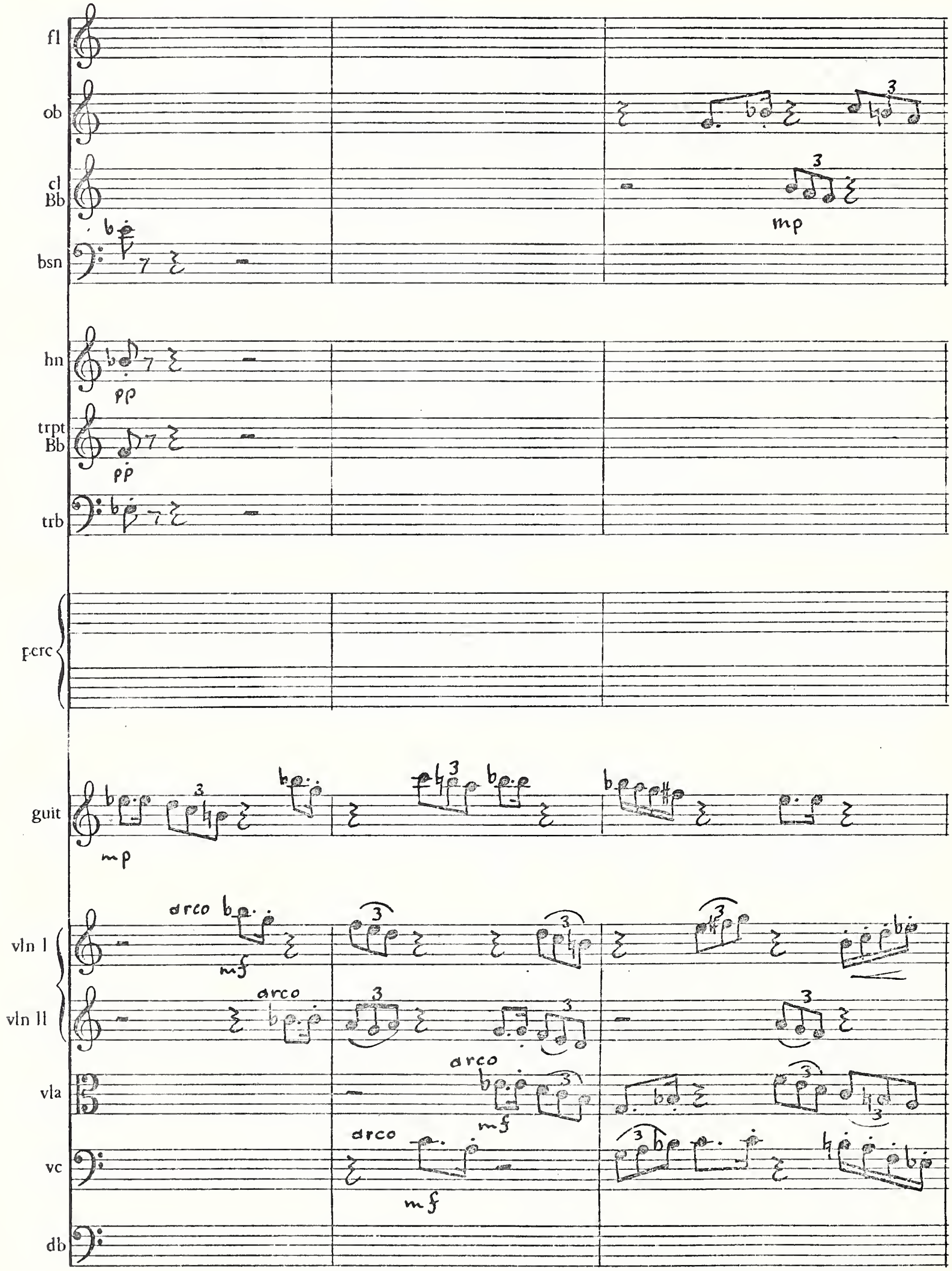

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp
perc
A tempo
guit
A tempo
vln I
vln II
vla
vc
db
tr
mf
mp
f
Pizz.
Pizz
3

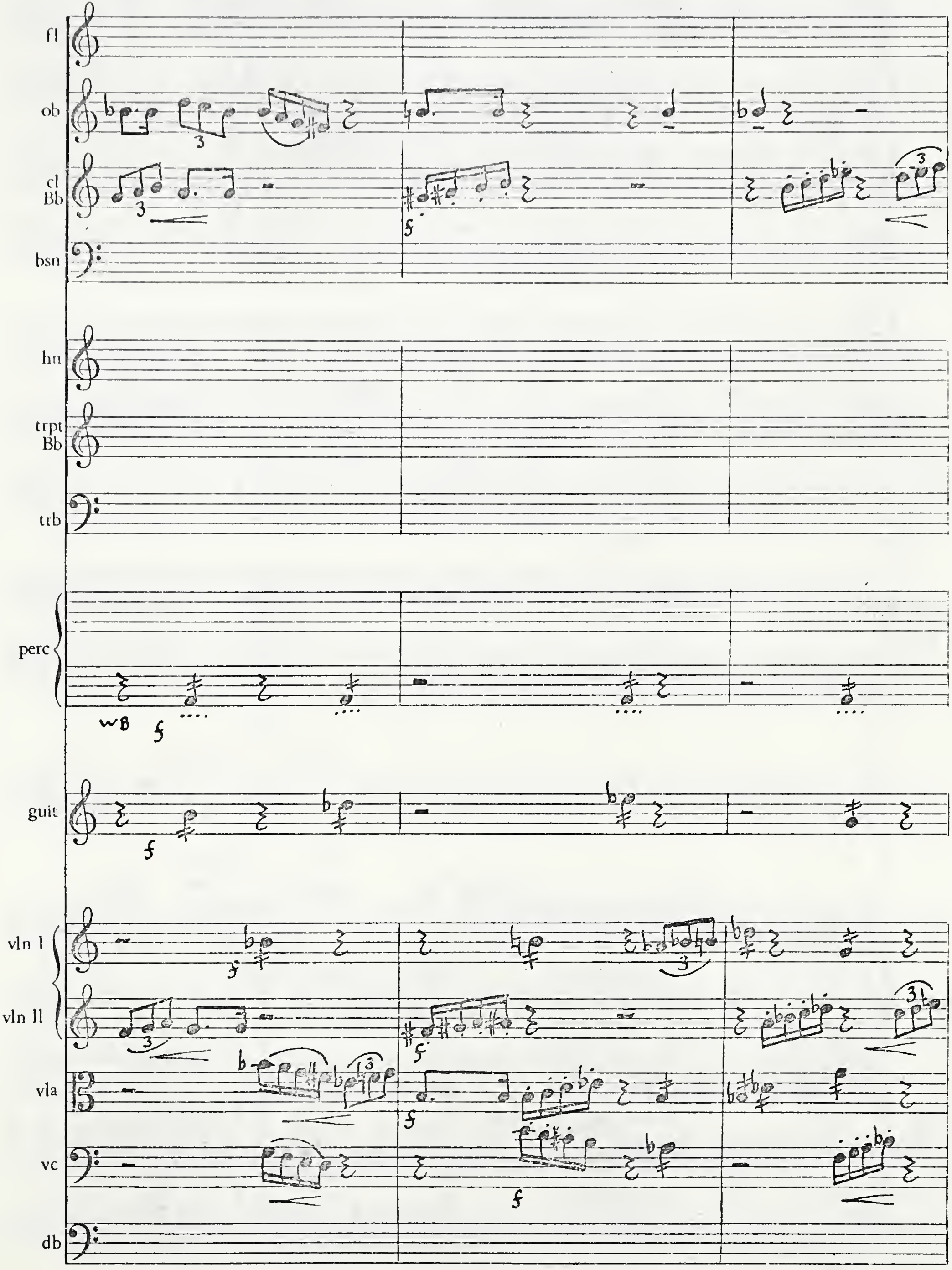

101
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
tr
mp
mf
mp
mp
mp
3
ff
f
arco
pizz.
mf
101

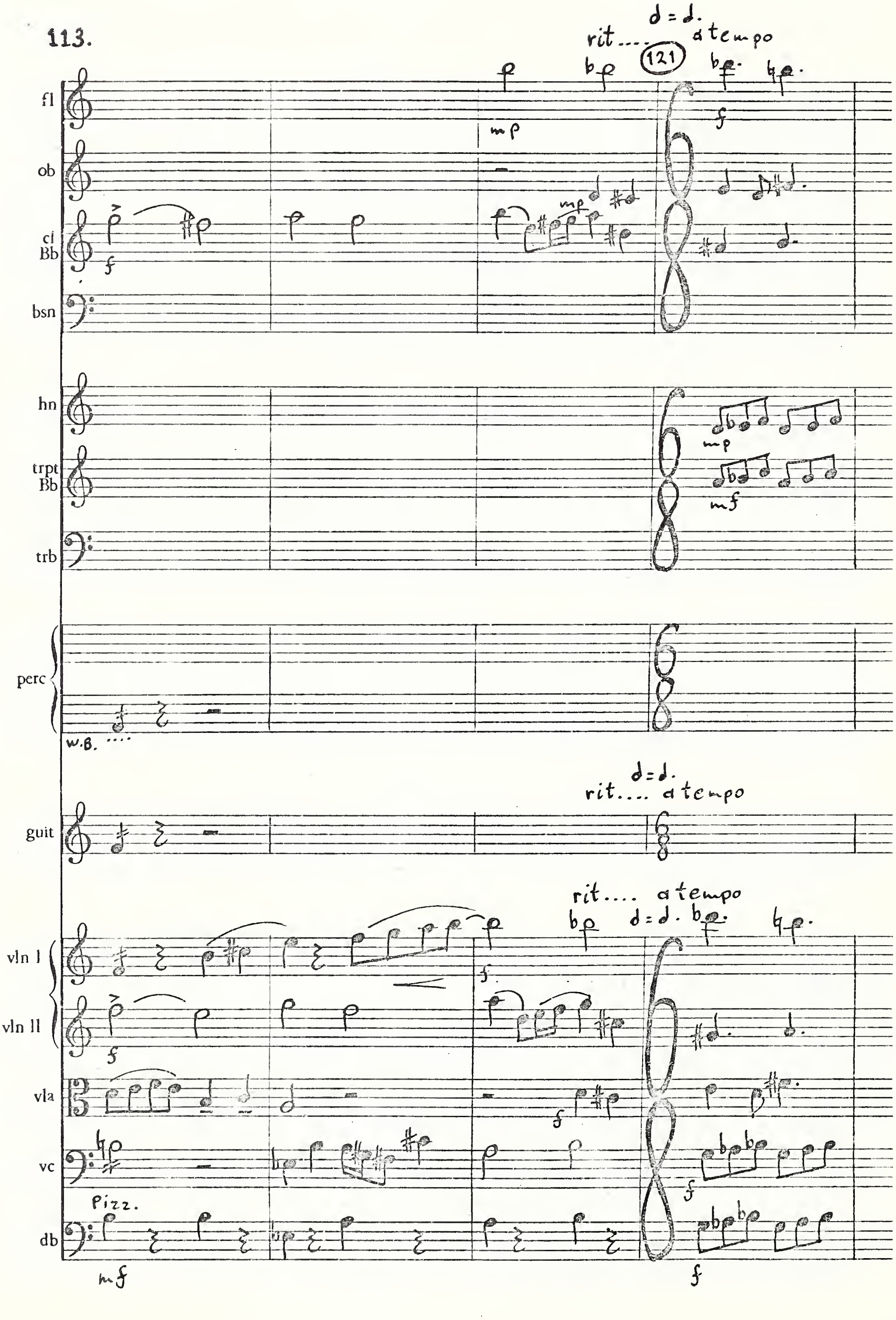

fl
ob
cl Bb
bsn
mp
hn
sfz
trpt Bb
sfz
trb
sfz
perc
guit
p
#p
p
vln I
vln II
vla
vc
db
3

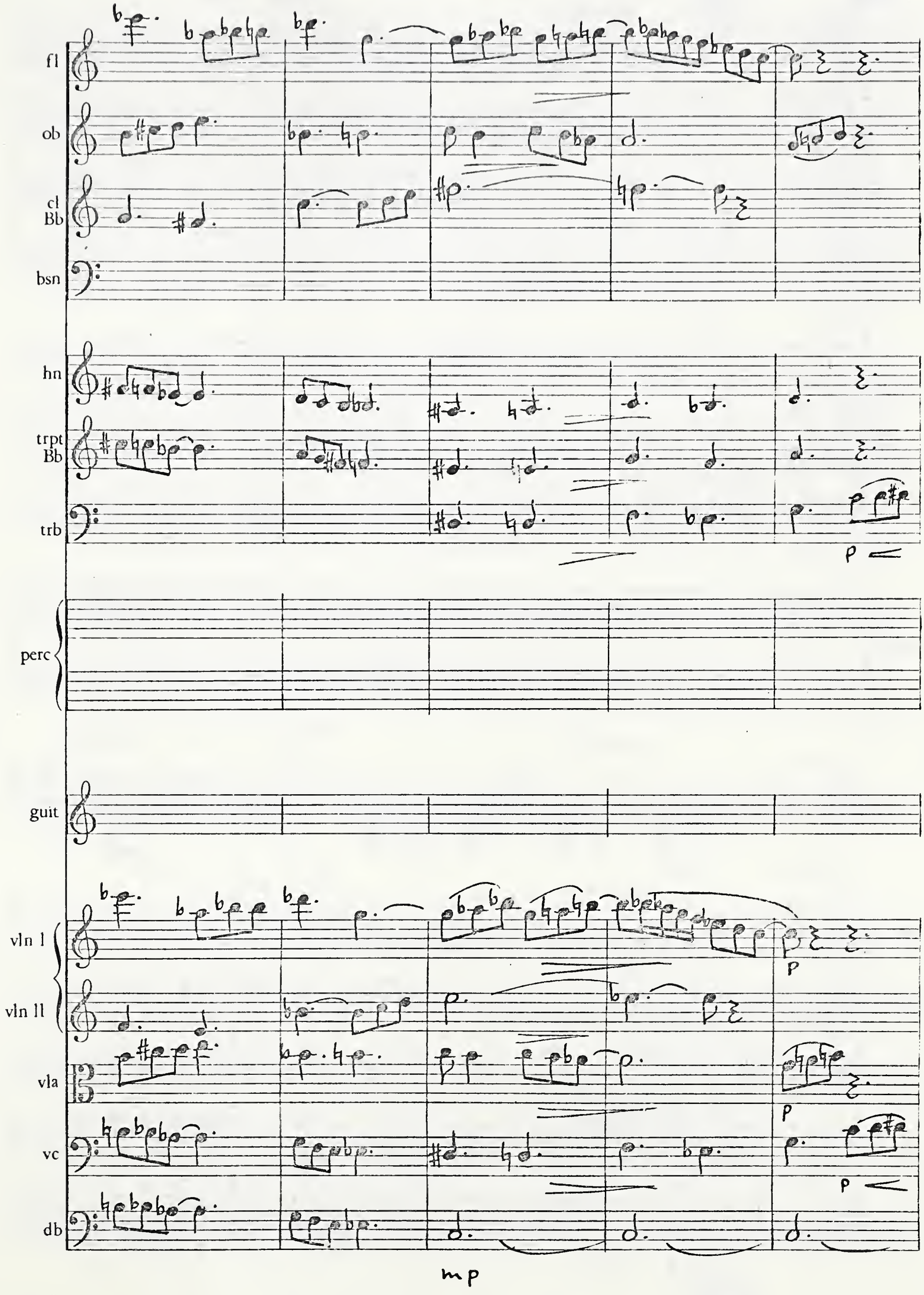

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
arco
Sul pont.
pp
3
4

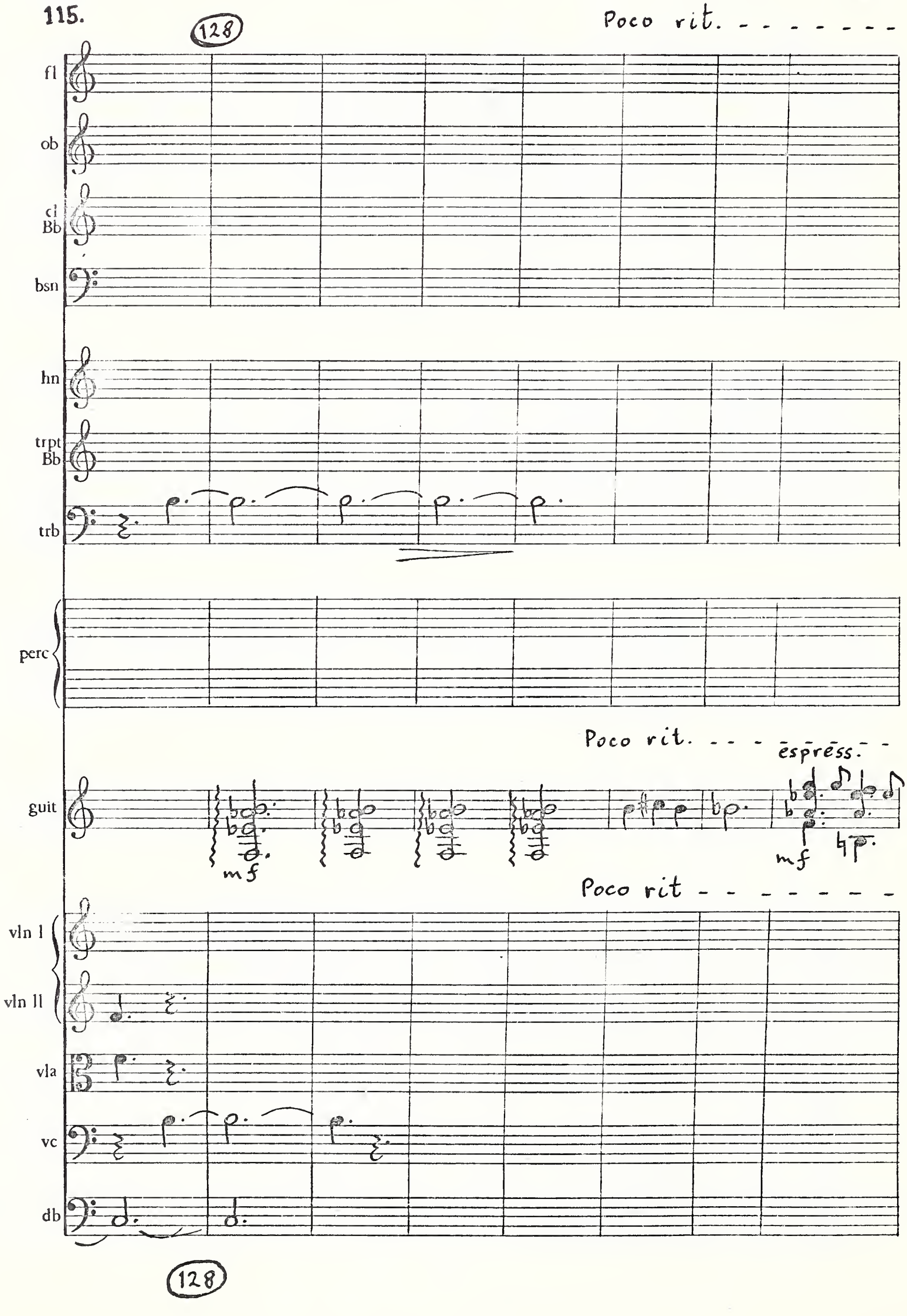

111
fl
ob
cl Bb
bsn
mp
hn
sfz
pp
trpt Bb
sfz
pp
trb
sfz
pp
perc
guit
3
vln I
vln II
vla
vc
db
111

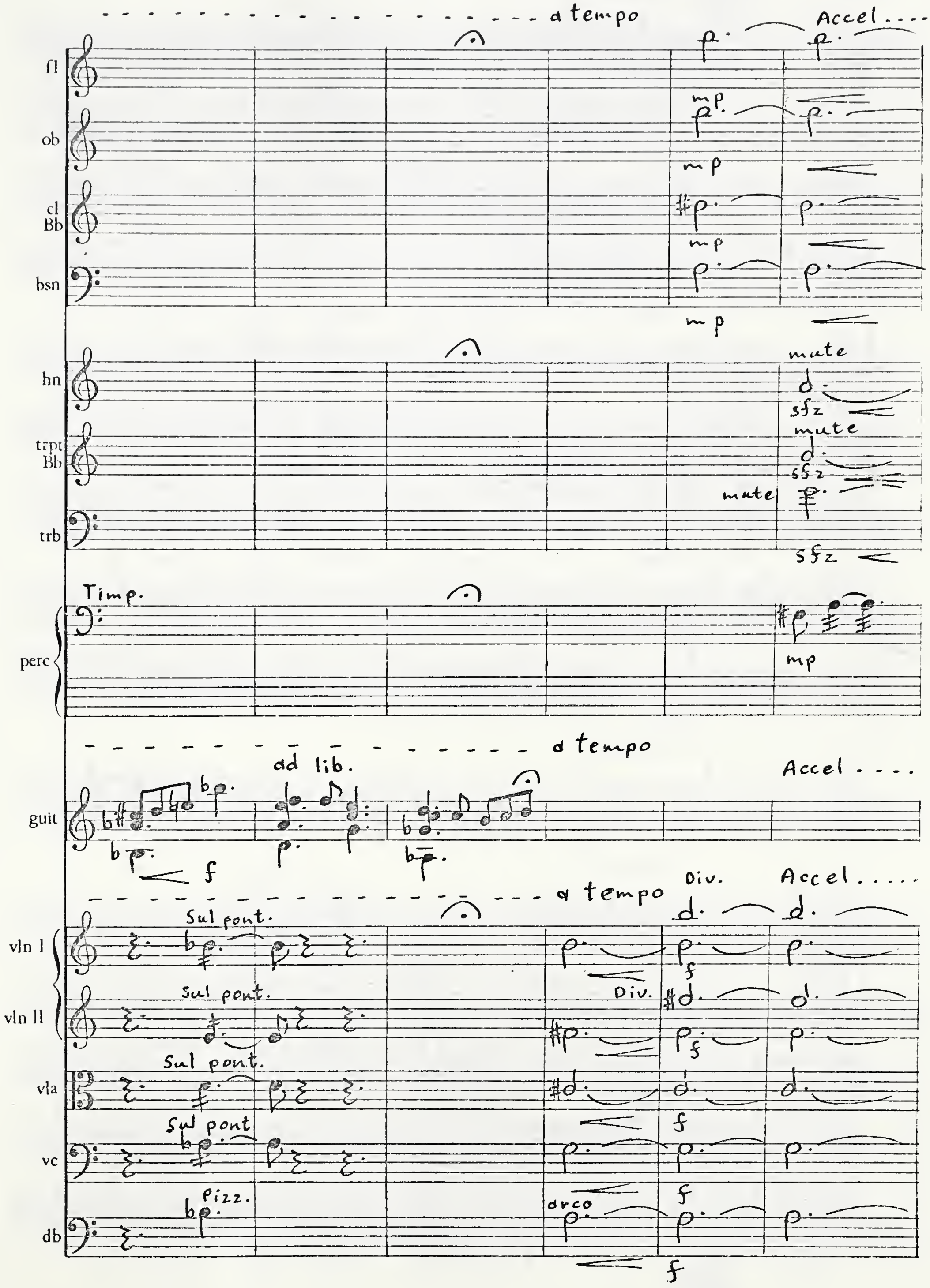

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mp
pp
pp
mp
arco
mf
arco
arco
mf
arco
mf
3

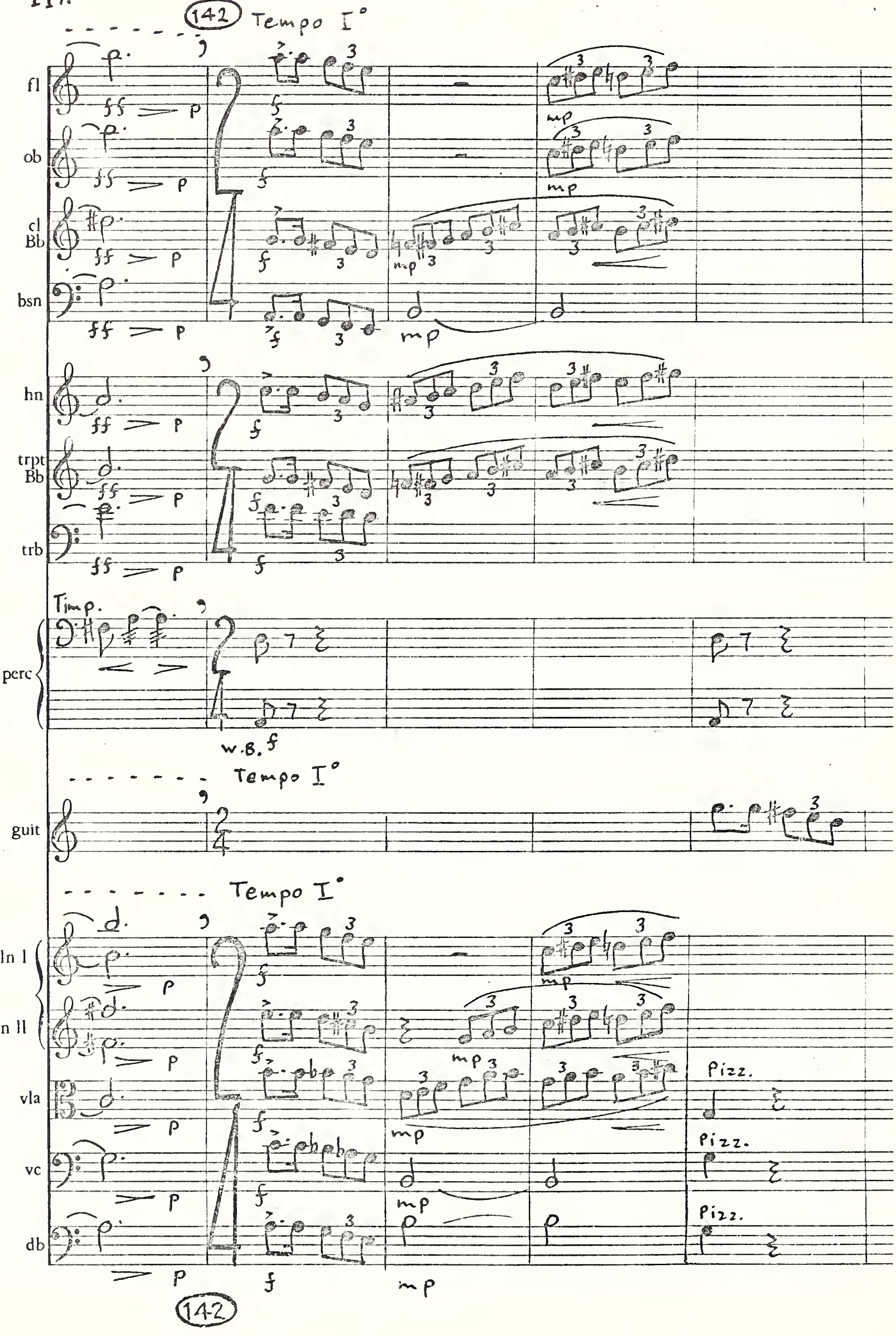

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
WB
guit
vln I
vln II
vla
vc
db
3
f

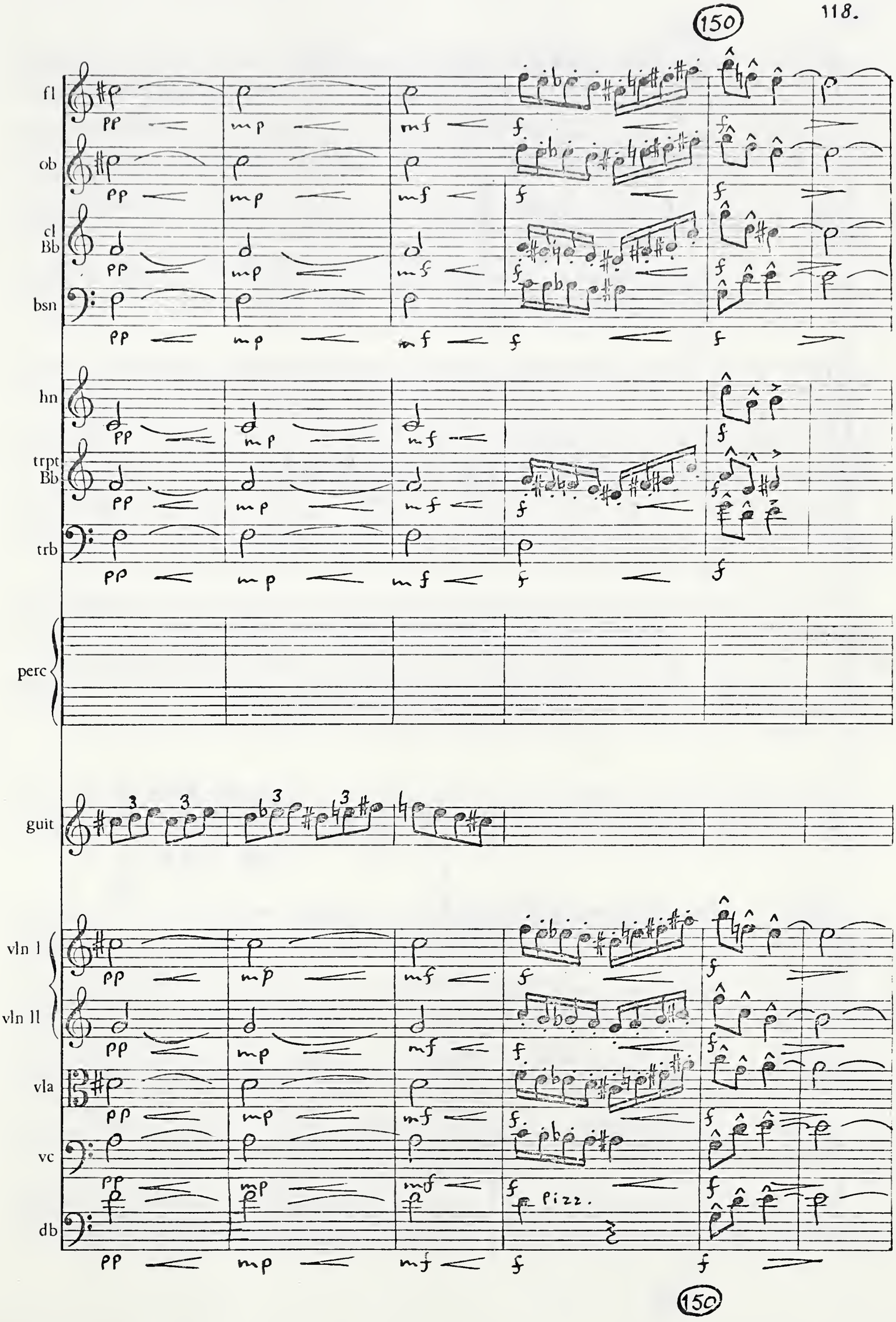

rit....
𝅗𝅥 = 𝅗𝅥.
a tempo
121
fl
mp
f
ob
cl Bb
f
mp
bsn
hn
mp
trpt Bb
mf
trb
perc
w.B.
rit....
𝅗𝅥 = 𝅗𝅥.
a tempo
guit
rit.... a tempo
𝅗𝅥 = 𝅗𝅥.
vln I
f
vln II
f
vla
f
vc
f
Pizz.
db
mf
f

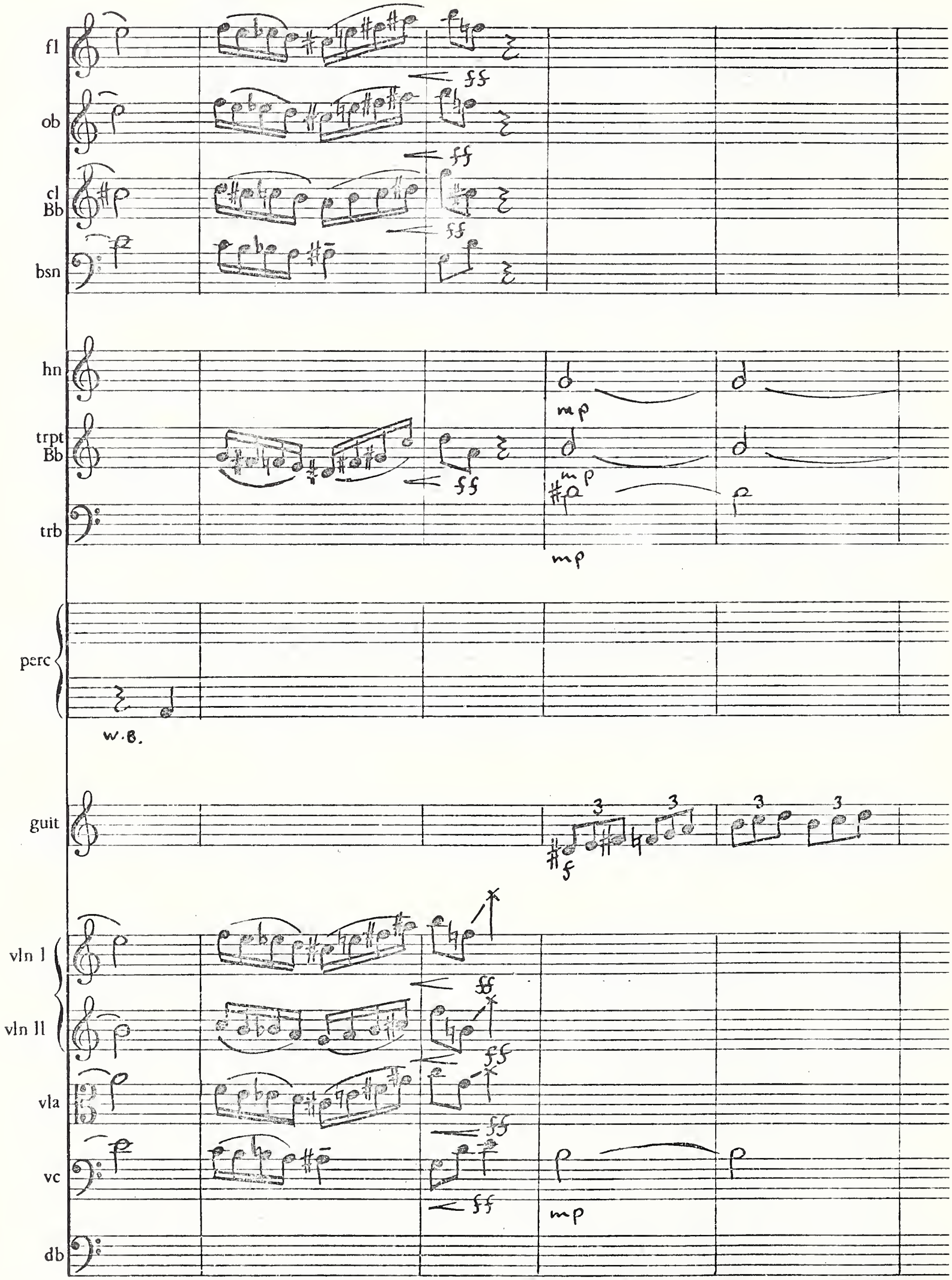

fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
p
perc
guit
vln I
p
vln II
vla
p
vc
p
db
mp

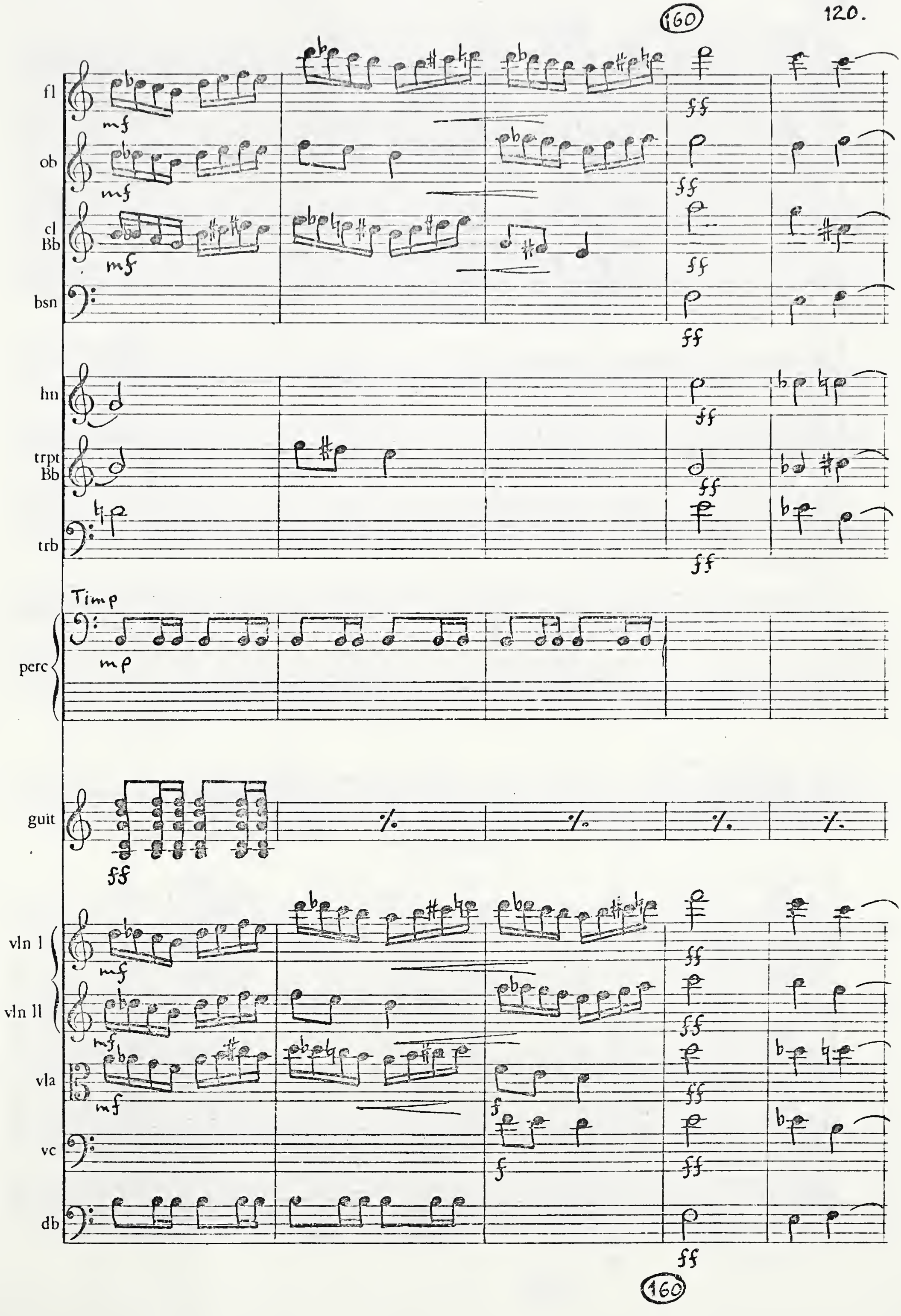

128
Poco rit. - - - - - - - - -
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Poco rit. - - - espress. - -
guit
mf
mf
Poco rit - - - - - - - -
vln I
vln II
vla
vc
db
128

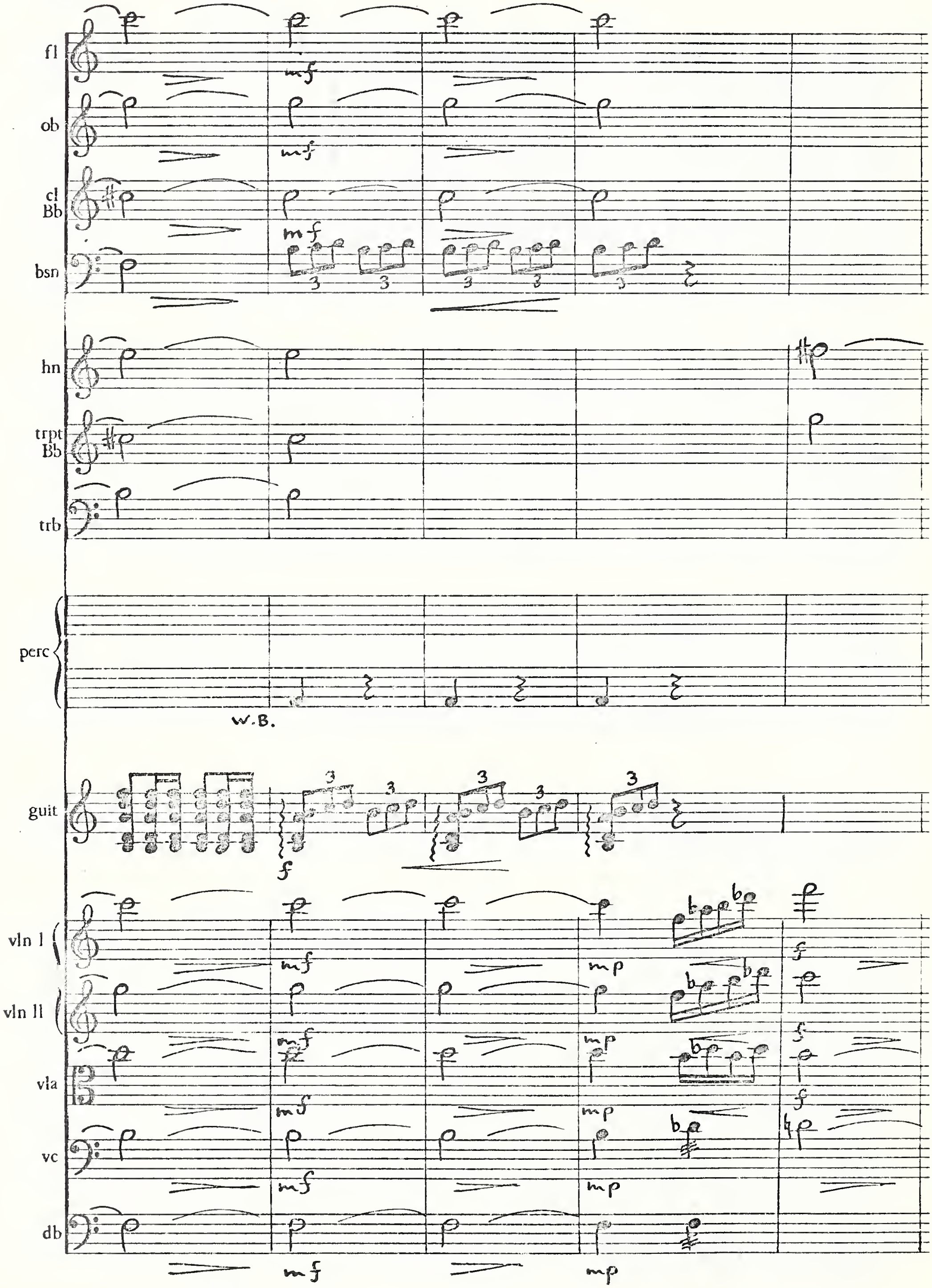

a tempo
Accel....
fl
ob
cl Bb
bsn
mp
mp
mp
mp
hn
trpt Bb
trb
mute
sfz
mute
sfz
mute
sfz
Timp.
perc
mp
a tempo
ad lib.
Accel....
guit
f
a tempo
Div.
Accel.....
vln I
vln II
vla
vc
db
Sul pont.
Sul pont.
Sul pont.
Sul pont
Pizz.
arco
Div.
f
f
f
f
f

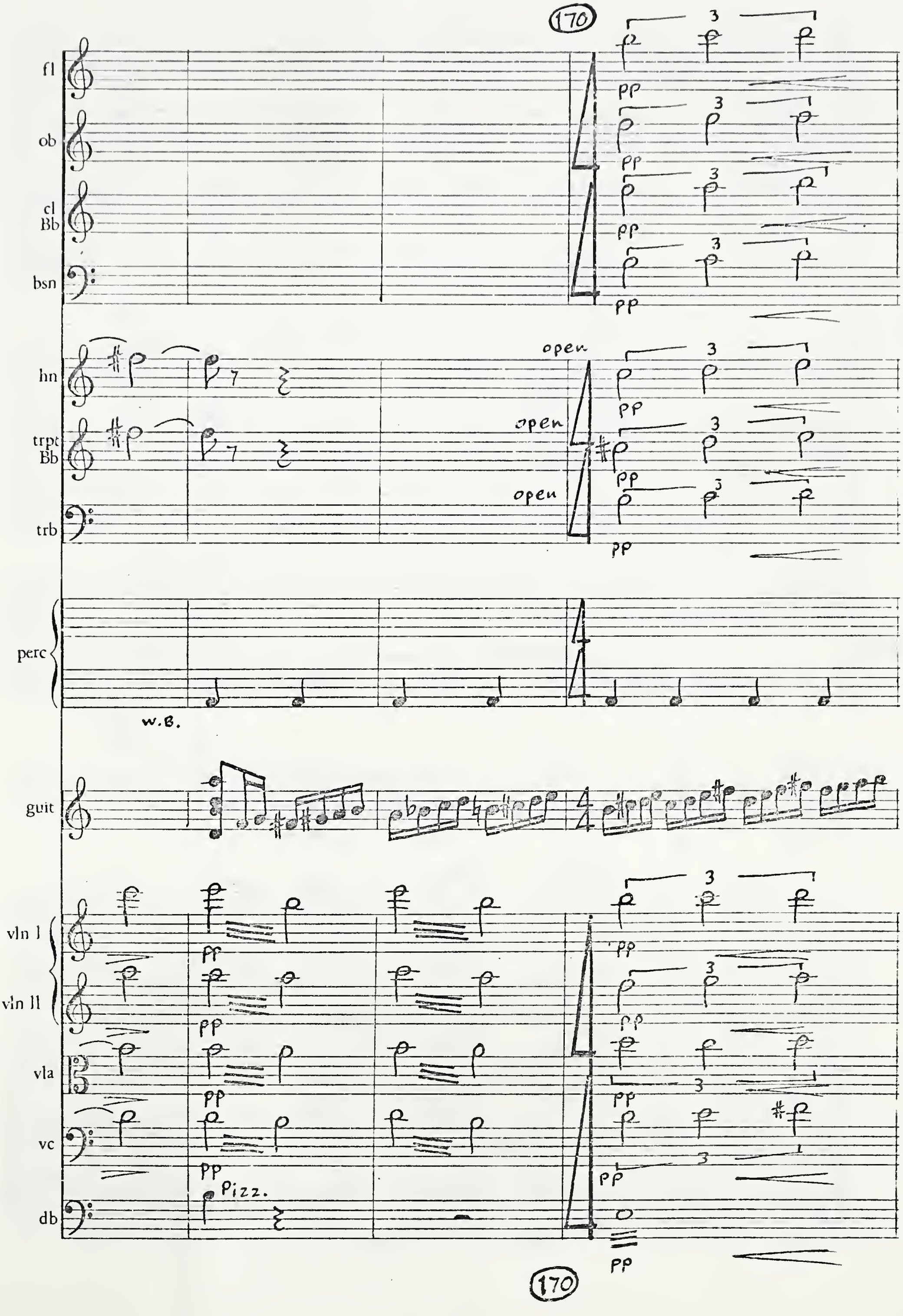

142
Tempo I°
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
w.B.
Tempo I°
guit
Tempo I°
vln I
vln II
vla
vc
db
ff
p
f
mp
Pizz.
Pizz.
Pizz.
142

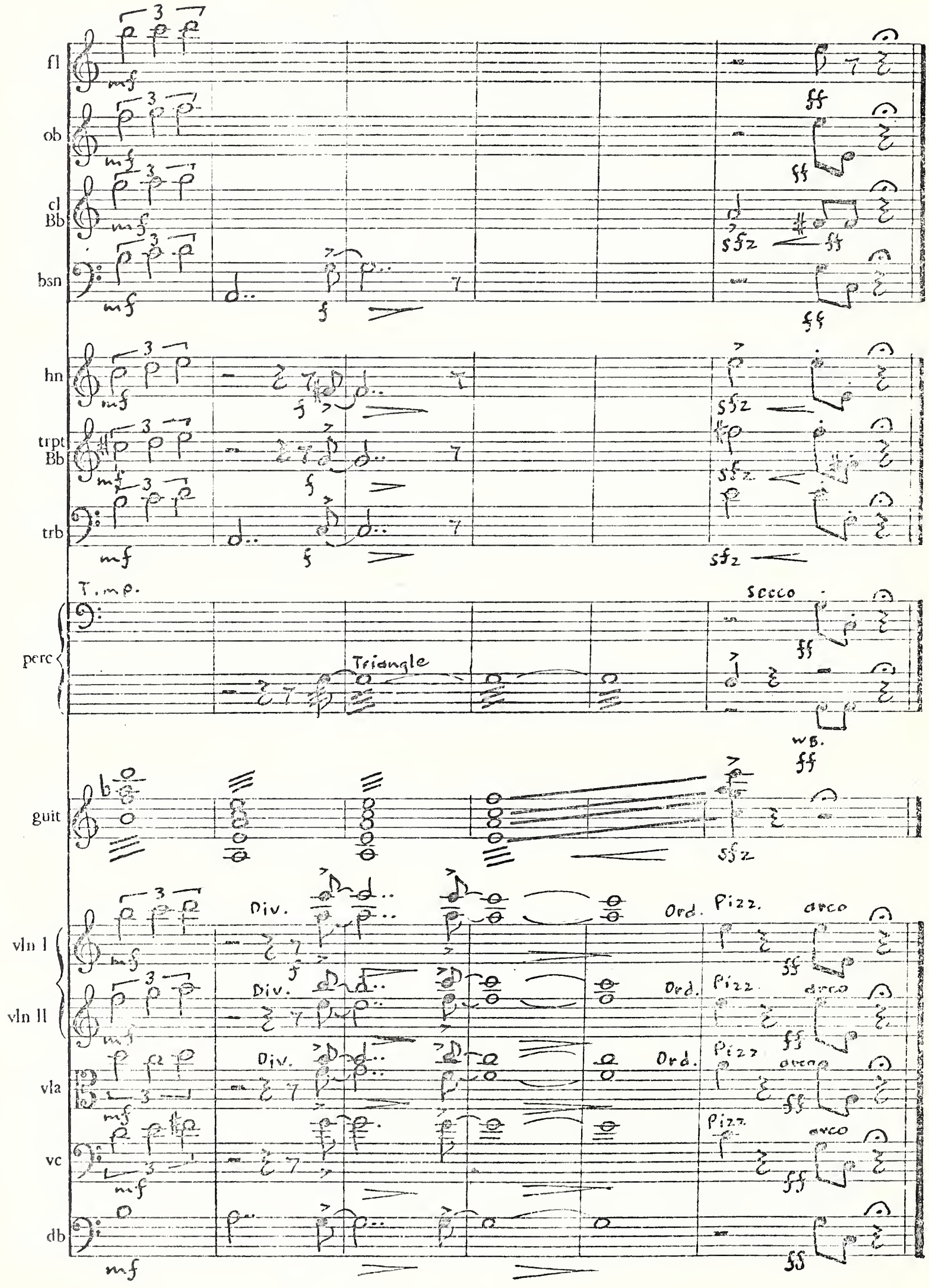

150
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
pp
mp
mf
f
3
pizz.
150


fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
w.B.
guit
vln I
vln II
vla
vc
db
ff
ff
ff
ff
mp
mp
mp
ff
3
3
3
3
f
ff
ff
ff
ff
mp


160
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp
perc
guit
vln I
vln II
vla
vc
db
mf
ff
mp
f
160


fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
W.B.
guit
vln I
vln II
vla
vc
db
mf
mp
f
3


170
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
gui
vln I
vln II
vla
vc
db
3
pp
open
open
open
w.B.
pizz.
170


fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Timp.
secco
Triangle
W.B.
guit
vln I
vln II
vla
vc
db
3
mf
f
ff
sfz
Div.
Ord.
Pizz.
arco

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